

The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN • ILLUSTRATED • PUBLICATION • FOR • THOSE
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PEDRO • J • LEMOS • Editor

DIRECTOR • MUSEUM • OF • FINE • ARTS • STANFORD UNIVERSITY • CALIFORNIA

JOHN • T • LEMOS • Assistant Editors • BEULA • M • WADSWORTH

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Danger in Art Education Today

JESSIE TODD

Department of Art Education, University of Chicago, Chicago, Illinois

A NUMBER of years ago "correlation" was the cry. No piece of handwork or drawing had the right to exist unless it correlated with history, geography, arithmetic, nature study, reading or music.

Then we had "Self-Expression." Those who subscribed wholly to this slogan accepted anything, crude or finished. The teacher neither suggested nor helped. Children drew and constructed as they pleased. Of course, there have always been better balanced teachers who had both correlation and self-expression in the art course of study at the same time, but today we have a new cry. "We want something new, something modern." The adherents of this slogan do not ask that this new something be good. And here lies the danger.

A speaker at an art convention several years ago ruled out as poor all of the exhibits from many cities, except one. In his talk he stated that in this one city the children were getting the opportunity to do original work and therefore having a chance to develop. The speaker knew modern art and welcomed in the exhibit of this one city, children's work which looked "modern." He did not know children. The work in this exhibit was more influenced by the teacher than the work in any other exhibit. She was a modern expressionist painter who made subjects like the following in angles and rhythmic lines: "The City," "When I Feel Blue," "Confusion." Her work was interesting in design and color. The work of the grade children under her direction looked like hers. Being enthusiastic about this work herself, she forced it on the children. The speaker knowing nothing about children's drawings welcomed this work as being new and farther removed from the kind he had seen for years.

He who has studied children's drawings from many countries and many times knows that small children the world over, if left to themselves, draw in much the same way. All draw little houses much taller than they should be. All draw the sail on a sail boat much smaller than the boat itself. All draw the geranium in a flower pot very small and the pot very large.

They draw houses, boats, aeroplanes, people, stories with action. All like to make things look real.

The sincere modern painter sometimes deliberately throws off the perspective of his table or tips the skyscraper to make his design. The teacher who understands not the aims of the modern painter in securing these results, deliberately tips the buildings and distorts the human figures to make the result look "modern." And worse yet, she encourages the children to do so. The danger along this line today is very great. It can bring more destruction than either the correlation or self-expression.

The charm of little children's work is sincerity. The direct lines swung in without hesitation, consistent throughout because the child is telling something he wishes to say, make his work greater art than that of any except the masters. To try to make his work look like that of the "modern" artists, many of whom are riding the band wagon, is nothing short of criminal. Without sincerity we have no hope in art.

In my observations of three hundred elementary children daily for seven years, only two have done work like that in the exhibit praised by the speaker. One boy made a picture called "Downtown." It was made of many colors and abstract shapes resembling triangles, squares and circles. I asked him where he got the idea and he said he didn't know. The result was not beautiful in design or color. It was merely different. The other boy made a series, "The Runaway Comet," "The Shooting Star," "The Whirling," "The Spinning." They were interesting in color and design. He said he got the idea from science class.

We do not ask little children a year old to learn to walk in a way different from that of the little children of five years ago. We do not ask that the handwriting of elementary school children look very modern. Then why all this new idea in drawing? We should remember that the child is the important factor in art education, not the exhibit. We as art teachers are here to help him in any way we can, get for him the most attractive materials that can be bought, encourage him in his efforts to express himself. The wise mother in the home helps the children to help themselves. She does not aim for the spectacular. A need arises. It must be fulfilled.

The charm of little children is sincerity. Let us help them to keep it. That is our opportunity as art teachers.

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Art Rambles Abroad

Delphi, the Oracle City of the Greeks

PEDRO J. LEMOS

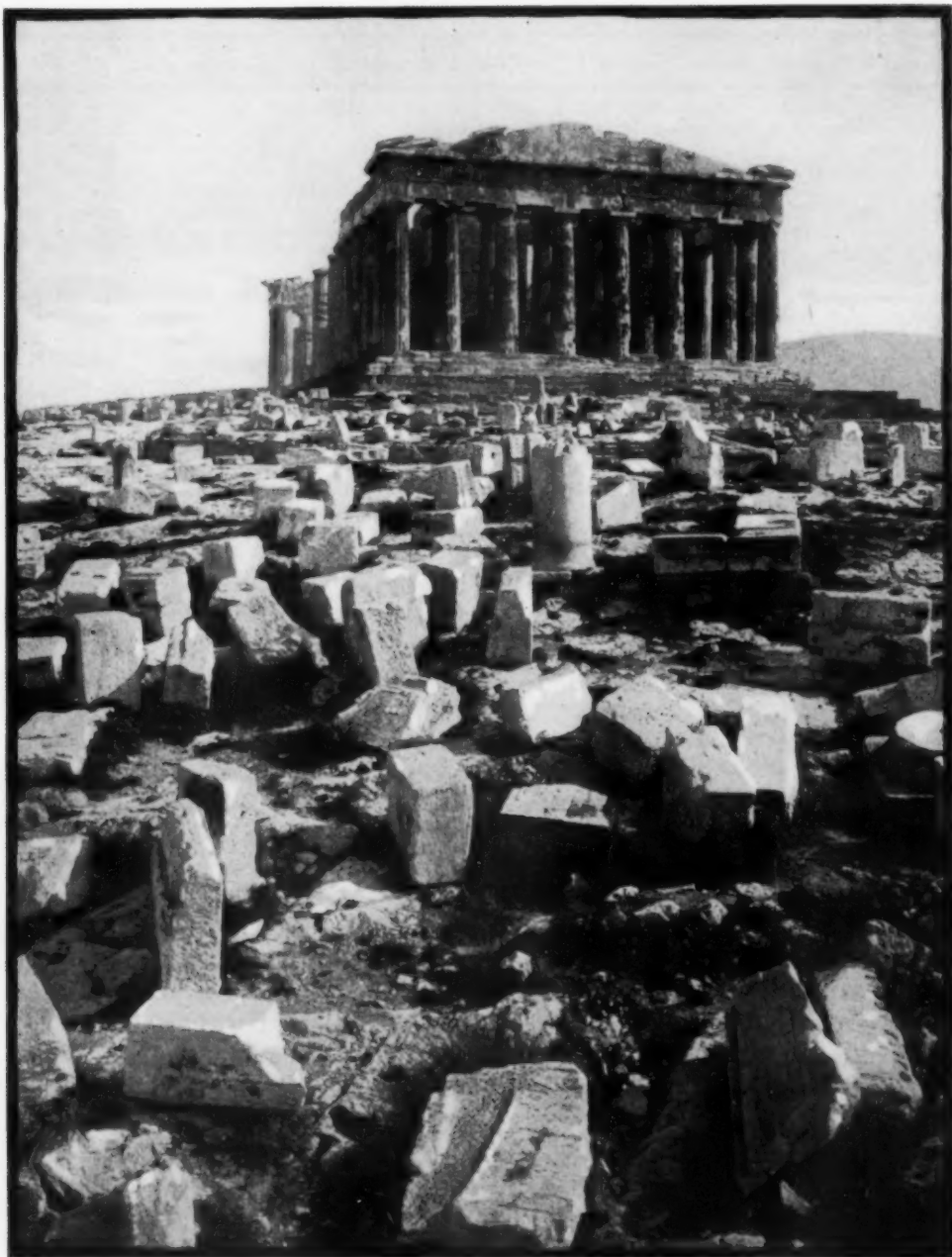
Editor, The School Arts Magazine

THE glory that was Greece is most evident nowadays by its scarcity, and anyone landing at Piræus, the port of Athens, will find it as squalid and unattractive as any port can be in Europe. While it was once known for its perfect municipal government, that was long ago, and its walled approach to Athens has also disappeared, the approach to Athens now being made by street car or by auto over a route as inartistic as any outskirts of an American city.

Modern Athens itself is a city designed by a German architect after it secured its independence from Turkey, and the only artistic or interesting parts today are the ancient relics of the Golden Age of Greece and the old parts remaining from the time of the Turkish occupancy.

We visited the Parthenon and the other glorious remnants on the Acropolis, which told of a past rich in building beauty, and the little old Church of Theodore, which is a gem of Byzantine art. We saw the ruins of the Tower of the Winds, the Market Gate, and the Theatre of Dionysius, the Arch of Hadrian, and the stele at the Cemetery of the Cerameicus. And as a little antidote to this large order of famous antiques, we wandered through the old

quarters of Shoe Street. Whenever you go to Athens and become fed up on ruins, try a little trip through the shops of Shoe Street, and it will freshen you up so that you can overcome the most hardened ruin, instead of vice versa. That is, if Shoe Street is still there, as I have heard the tragic news that this old group of shops is doomed, as they are directly in the path of a famous proposed archeological excavation. I hope the excavation may dodge Shoe Street with its strings of pom-pom decorated Greek shoes and its neighboring copper craft shops where old Greek metal-smiths with bronzed skin hammer out old Greek copper vessels, assisted by Greek apprentice boys, just as has been done for several hundred years. To go down this street with its group of shops, one had to run the gauntlet of many sounds of hammered copper, spun brass, or tinkling bells. You can stop in the open doorway and watch a water vessel in the making, or perhaps a cooking utensil finally taking shape. Across the street strings of donkey bells, some double bells, the clapper being a second bell, are being tried out by a prospective buyer. And then just around the corner is a row of shops where you can look over little piles of Greek embroideries, or



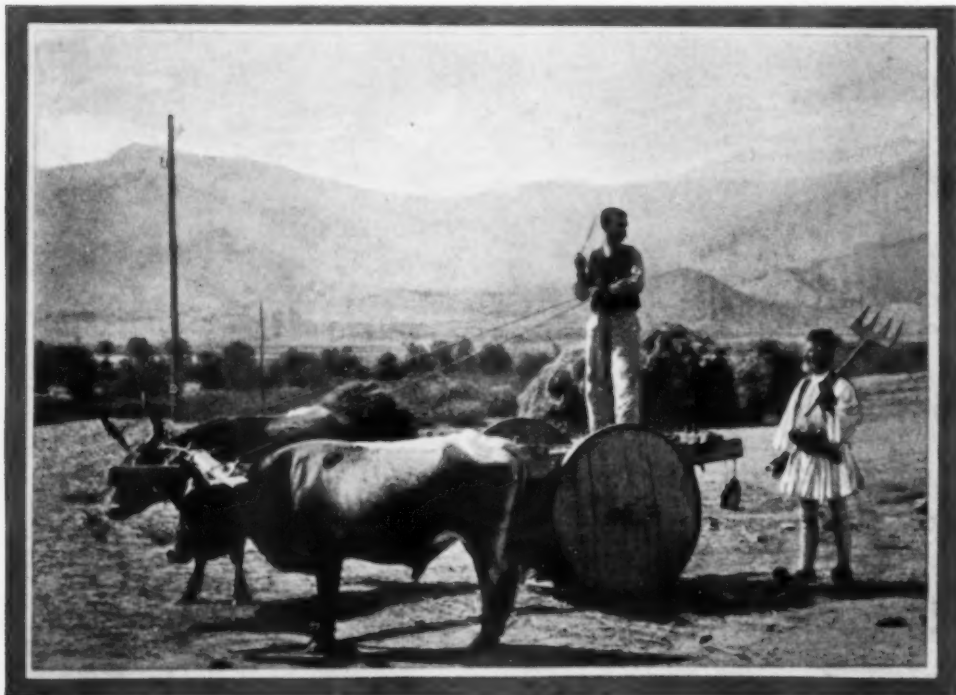
THE PARTHENON STANDS ON THE ACROPOLIS OF ATHENS AS A REMINDER OF A PAST GLORY

The School Arts Magazine, April 1930



HUGE BATTERED DORIC COLUMNS OF THE PARTHENON FRAME VIEWS OF ATHENS BELOW

The School Arts Magazine, April 1930



OX CARTS AND GREEK HARVESTERS ON THE PLAINS OF CHAERONEA WERE PASSED ON OUR WAY TO DELPHI

beautifully designed embroideries from Asia Minor that sparkle with metallic threads added to different parts of the design.

Athens with its glorious ruins is worth while visiting, but Athens without its Shoe Street and little shops of embroideries and other crafts will be a lesser Athens for artists.

Of all the cities of Greece, the one that appealed to us on our itinerary was that of Delphi. It was the treasure city of ancient days, where the oracle sat and by the witchery of mysterious, noisome vapors issuing from an opening of the hillside, was able to announce prophecies. Certainly, Delphi fulfilled all our expectations.

It was a warm, very sunshiny morning

when we entered an auto to start toward Delphi. At the wheel sat a Greek driver who in earlier days would have graced a Greek chariot. Following us were two more high-powered American made autos each with its quota of travelers plus a chariot driver apiece. You may have heard how fast a French or Italian chauffeur can drive, but their speed ability is nothing alongside a Greek driver who has learned how fast an auto can cover ground or rather "space." Our traveling over the wretched valley roads with the occasional crossing donkey paths bounced several of us to the auto's top but we cared not, for at the other end of our trail was Delphi, and we were assured that the mountain roads were very

much better. They were, in fact so good that the drivers went even faster, and as most of the travelers were from the middle western states where mountains were known only at great distances, they soon wished they were back on the "thank-you ma'm" valley roads. As the drivers sped around the precipitous mountain roads our hearts arose in our throats in equal ratio, it seemed, to the depth of the neighboring gorges.

Our journey was interspersed with a stop at that delightful convent at Daphne standing on the "Sacred Way" between Athens and Eleusis. The date of its foundation is uncertain, though the first mention of it occurs in the middle of the thirteenth century. This fine Byzantine church has now fallen into decay, but parts of it are in a fair state of preservation and contain some interesting Byzantine mosaics. The site was occupied by a temple of Apollo in ancient

times, some relics of which are still to be seen at the convent.

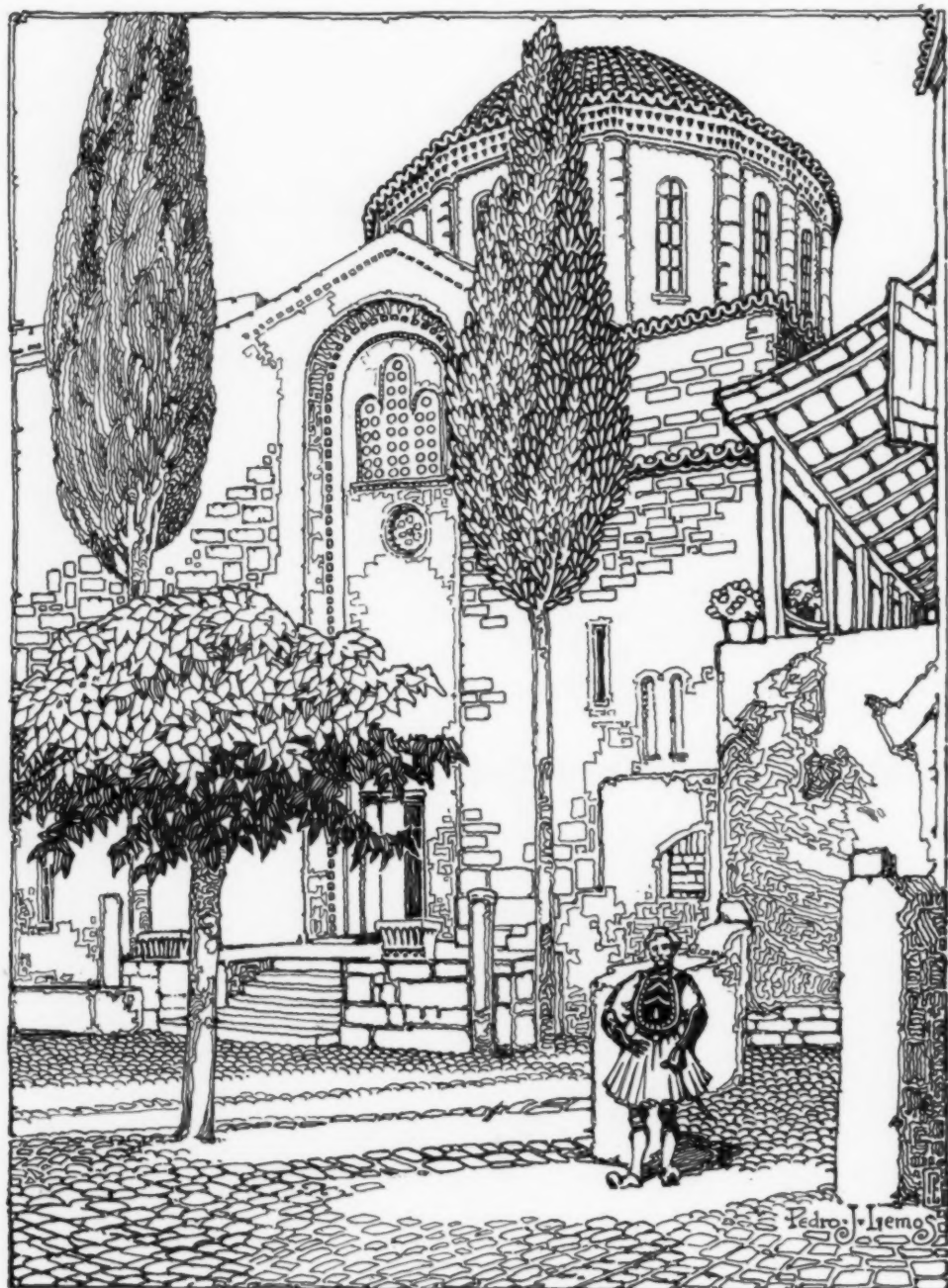
Another stop was made at Thebes—the Thebes of Greece, a very busy little town with a market day every day, where everyone walks in the middle of the road excepting those who are seated at inn tables having their cup of syrupy Turkish coffee or their anise water and roasted squash seeds.

There was another stop to visit the monument and battlefield of Chaeronea where in 338 B. C., Philip of Macedonia won the battle which brought Greece under the sway of Macedonia. The plain of Chaeronea is dominated by Mount Parnassus and we looked longingly upon the bold mountain side, for somewhere upon its slopes was Delphi.

Again we traveled onward, sometimes losing our accompanying autos and occasionally stopping for them to catch up. Our driver would adjust his field



THE WOMEN OF GREECE SEEM TO BE ALWAYS WORKING IN THE FIELDS. HERE IS A GROUP WORKING IN TOBACCO FIELDS



THE BEAUTIFUL CONVENT OF DAPHNE IS A BYZANTINE TYPE OF BUILDING PASSED ON OUR WAY TO DELPHI. IT WAS IRRESISTIBLE AS A SKETCH SUBJECT AND THE PARTY STOPPED LONG ENOUGH TO VISIT IT AND TO SKETCH

The School Arts Magazine, April 1930



THE HILLSIDE STREETS AND ROOFS OF MODERN DELPHI, THE PLEASANT PEOPLE GOING TO AND FROM THEIR HARVEST DUTIES, ALL PRESENT AN ENVIRONMENT ATTRACTIVE TO ARTISTS

The School Arts Magazine, April 1930



THE WOMEN OF GREECE WASH IN THE OPEN, USING LARGE, WOODEN PORTABLE TROUGHS

ALL DAY LONG THE MEN AND WOMEN PASSED OUR HOTEL IN DELPHI, FOLLOWING THEIR HARVEST AND HOUSEHOLD DUTIES

glasses and focus them onto the dim distance. If he espied a cloud or tall pillar of dust he knew they were coming onward and we were soon on our way escorted by our own pillar of dust. If no pillar of dust was visible it was a matter of waiting until it arrived. We traveled through olive orchards which contained old olive trees many of which were a thousand years old, and an occasional burdened camel made us feel near to the Orient. Soon we were climbing the slopes of Mount Parnassus and toward evening came to the hotel or caravansary in the modern town of Delphi.

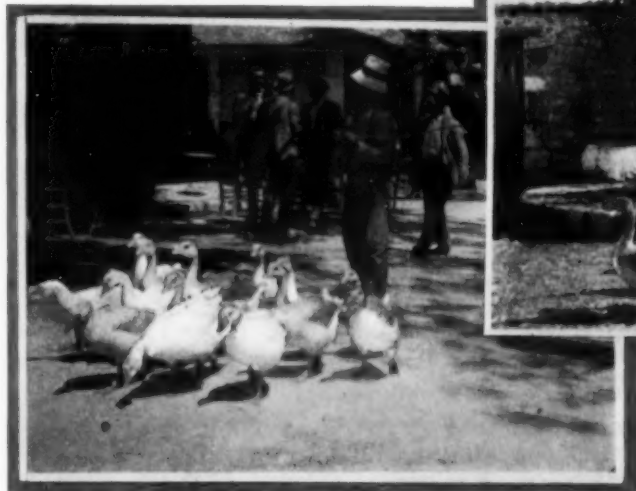
The modern town of Delphi is a group of buildings alongside a deep gorge or canyon, being the old homes removed from the old Delphi in order to permit the excavations of the ruins. We found the inhabitants most courteous and friendly. The children often gathered

flowers and presented them to the members of our party, and the hotel proprietor, whenever he was not "cross-leggedly" puffing on his Turkish "smoke bottle," offered information on points of interest in the neighborhood. The entire neighborhood seemed to be agriculturally minded. All day long they seemed to be driving donkeys, goats, lambs, or geese to and from pasture, and as the only road was in front of the hotel, a real moving picture was possible for us if we but looked out of a window or sat by the roadside. One dear little old lady, driving a goat, and busily engaged in spinning with spindle and whorl, with a bundle of brush for her baking-fire fastened to her shoulder, stopped long enough to share a little of a cake of wild honey with us. She had discovered it in the crevices of some rock and she now carried it between two layers of fig leaves. Another, a little girl that had

the head and carriage of a little Greek goddess, coaxed her pet lamb and two goats along the road to their mountain-side pasture. The people of Delphi worked day in and day out knowing only that the ruins around the bend in the road belonged to a day when Greece was great and that strangers came every year from all parts of the world to see the Oracle's temple ruins.

And there was the day that we strayed down the old street where we found a little grandmother spinning on the door step. Because we were interested in her work she insisted that we go into her home to see her loom. The loom was a large rustic affair made from hewn logs and held together with wooden pegs and leather thongs, but the weavings were works of beauty. As we admired a large chest, we were informed that it contained her wedding clothes and on its being opened, we realized it to be a dowry chest. As the little old woman commenced to remove the articles of clothing from the chest, we became enthusiastic over the em-

broidered patterns and excellent work. She then insisted that Mrs. Lemos try the bridal costume on, saying that she was just about the same stature when she had worn it, and the bridal costume was used only for the marriage ceremony. So she gleefully dressed Mrs. Lemos in the outfit and found all the necessary sashes and head pieces, but was much perturbed about the proper shoes. After many a frown and knitted brow, she suddenly beamed and smiled with a bright idea and cautiously entered the kitchen returning with a pair of Greek shoes gayly decorated with a pom-pom on each toe. Though the shoes were much too large, they finished the costume. Gathering some begonias from a little garden, she placed the flowers in Mrs. Lemos's hands and ordered me to take her picture, which I did. She then replaced the flowers with a spindle and whorl and was very



GEESE WERE TENDED BY
BOYS IN THE STREETS OF
THEBES, AND ALONG THE
ROAD TO DELPHI



THE AMERICAN VISITOR TO DELPHI WAS DRESSED IN GREEK BRIDAL COSTUME BY A DELPHIAN WOMAN

particular as to just the right position of the spindle, and another picture was taken. Our hostess then disappeared for a short while and we stepped to the balcony of this little ramshackle house and were stunned by the view over the valley and over olive orchards looking on toward Itea and the sea. Looking downward it seemed a mile to the valley floor—it was the kind of vista that only millionaires can buy for homes in America. As we turned from the view our hostess returned with several neighbors, gathered to see her wedding dress on the American visitor. They circled around with exclamations of interest and pleasure and seemed delighted with the exhibition. Then the little old lady seemed anxious to remove the pom-pom

shoes and disappeared with them through the same door through which they had appeared. On going through this door later, the mystery of the shoes was solved. The shoes had been borrowed from the man of the house while he serenely slept through his noonday siesta, stretched out comfortably on the kitchen floor! He little knew what part his pom-pom shoes had played in a little pageant between Greek and American visitors. That was undoubtedly one of the first American "motion pictures" in Delphi; for we could not speak a word of Greek and as our hostess did not know a word of English, our whole conversation was done in motions and we understood each other perfectly.

It was a lovely day when we followed the road around the hill to the Delphian ruins located on a hillside which, as a great natural auditorium, was a wonderful spot for the old Greek city of Delphi.

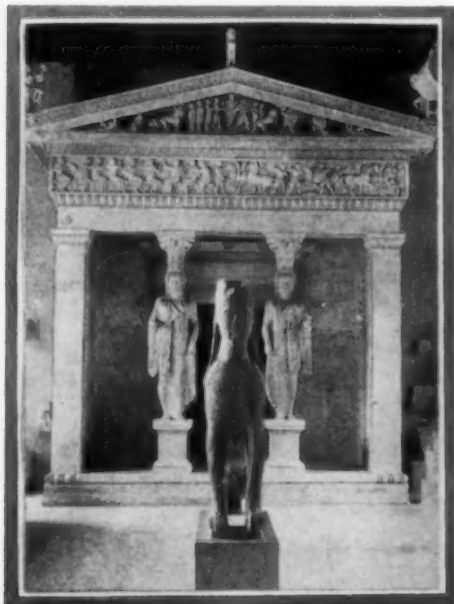
When you visit this wonderful mountain city you too will see ruins, mostly foundations, but I hope you will find it a ghost city as we did. A beautiful hillside, blocks of tumbled marble everywhere, a few set upon each other in a meagre attempt to reconstruct the past. Ahead of you is the Treasury of the Athenians, partly restored. A wall over there is the Stoa of the Athenians with its inscriptions of the emancipated slaves. Another floor of marble blocks with one upright column is all that remains of the Temple of Apollo. As you look down the hillside you hear the sound of the excavators working, carefully charting every foundation of the gymnasium and bathing pool. The only other sound is the cicada that sings in the mulberry or fig trees, remnants of the gardens that used to be.



RUINS OF THE TEMPLE OF APOLLO AT DELPHI BUILT OVER THE OPENING FROM WHICH THE VAPORS AROSE. A VIRGIN SEATED ON A TRIPOD OVER THIS OPENING BECAME THE FAMOUS ORACLE



THE THEATRE AT DELPHI WITH SEATS THAT FACE A WONDERFUL VIEW OF VALLEY AND MOUNTAIN RANGE. IN THE BACKGROUND A HIGH MOUNTAIN CLIFF AT THE BASE OF WHICH THE CASTALIAN SPRINGS SUPPOSED TO BE IMBUED WITH CERTAIN CHARMS AND TO GIVE ELOQUENCE TO THOSE WHO DRINK ITS WATERS



THE TREASURY OF THE ATHENIANS RESTORED IN THE MUSEUM AT DELPHI, TO ILLUSTRATE ITS APPEARANCE IN THE DAYS OF THE ORACLE

Then you see the chariot-worn grooves in the rock roadway, and Delphi as the center of the Cult of Apollo arises like a Ghost City. Winding roadway, graced with beautiful statuary, leads among dignified Greek buildings. Treasure houses of various Greek states vie with each other in beautiful marble. The temple itself rears its beauty far above other buildings in this land of beautiful structures. A charioteer in gay costume, driving two horses in gold-decorated harness, arrives to announce the coming of a royal pilgrimage to the Oracle of Delphi. Through crowds of onlooking Delphians in graceful and comfortable Greek dress, the caravan of travelers reaches the Temple. This spot, considered the center of the world and called the "navel of the earth," from remotest times was a place of pilgrimage.



THE TREASURY OF THE ATHENIANS AS IT LOOKS TODAY IN THE RUINS OF DELPHI. THE WHITE BUILDING IMMEDIATELY TO THE LEFT OF THE TREASURY, IN THE BACKGROUND, IS THE MUSEUM. THE ROAD LEADS AROUND THE HILL TO MODERN DELPHI



THE BAREFOOTED, INDUSTRIOUS LITTLE LADY WHO SHARED HER WILD HONEY WITH US

THE WOMEN OF GREECE WEAVE BEAUTIFUL MATERIALS ON THEIR CRUDE LOOMS

At a certain point in the side of the hill was an opening from which vapors arose. A temple was built about this opening. Over it was a golden tripod on which a prophetic virgin sat. Her unintelligible words were taken down by the in-

itiated and in turn were communicated to the inquirer by the temple priests. It will be remembered that the ambiguous answers often saved the reputation of the priests in doubtful cases. The vestibule of the temple was carved with



PICTURESQUE HOMES ARE FOUND IN THE VILLAGES OF GREECE. THESE HOMES IN DELPHI ARE BUILT OF ADOBE BRICK AND THE ROOFS COVERED WITH CURVED TILE

the famous sayings of the seven sages: "Know thyself" and "Nothing too much."

Now our "Ghost City" disappears. Again you see only ruins. You will enjoy walking through the theatre which is in good condition and if you climb higher you will reach the stadium where prohibitionists will enjoy the inscription written more than 2500 years ago, forbidding the bringing of wine into the enclosure. And if perchance this makes you thirsty, you can by a short walk reach the rock barrier to the north, where through an opening flows the Castalian spring, and drink of the cool waters, which are also supposed to create eloquence in those who drink.

Again before leaving you will want to visit the "Ghost City" of Delphi in the evening to marvel at the beauty of its fragments—a beautiful Doric curve here, a line of lettering there, or a portion of

fluted column—impressions of a wonderful city to carry with you on your journey back to Athens on the morrow.

If your journey be by sea to Athens you will board the little steamer at Itea and travel through the Corinthian canal; the four miles length of which is covered in about twenty minutes.

If you return to Athens by land you will pass along the Mediterranean sea where graceful Greek vessels sail like birds. The fields will be busily harvested or tilled, mostly by children and women. When you pass through the villages you find the missing men seated at tables casually sipping coffee and working hard over political problems.

The hillsides and valleys, the ravines filled with blooming oleanders, all illustrate the beauty that is and was in a Greece that today seems parched and thirsty for water and knowledge to return to it another day as glorious as the past.



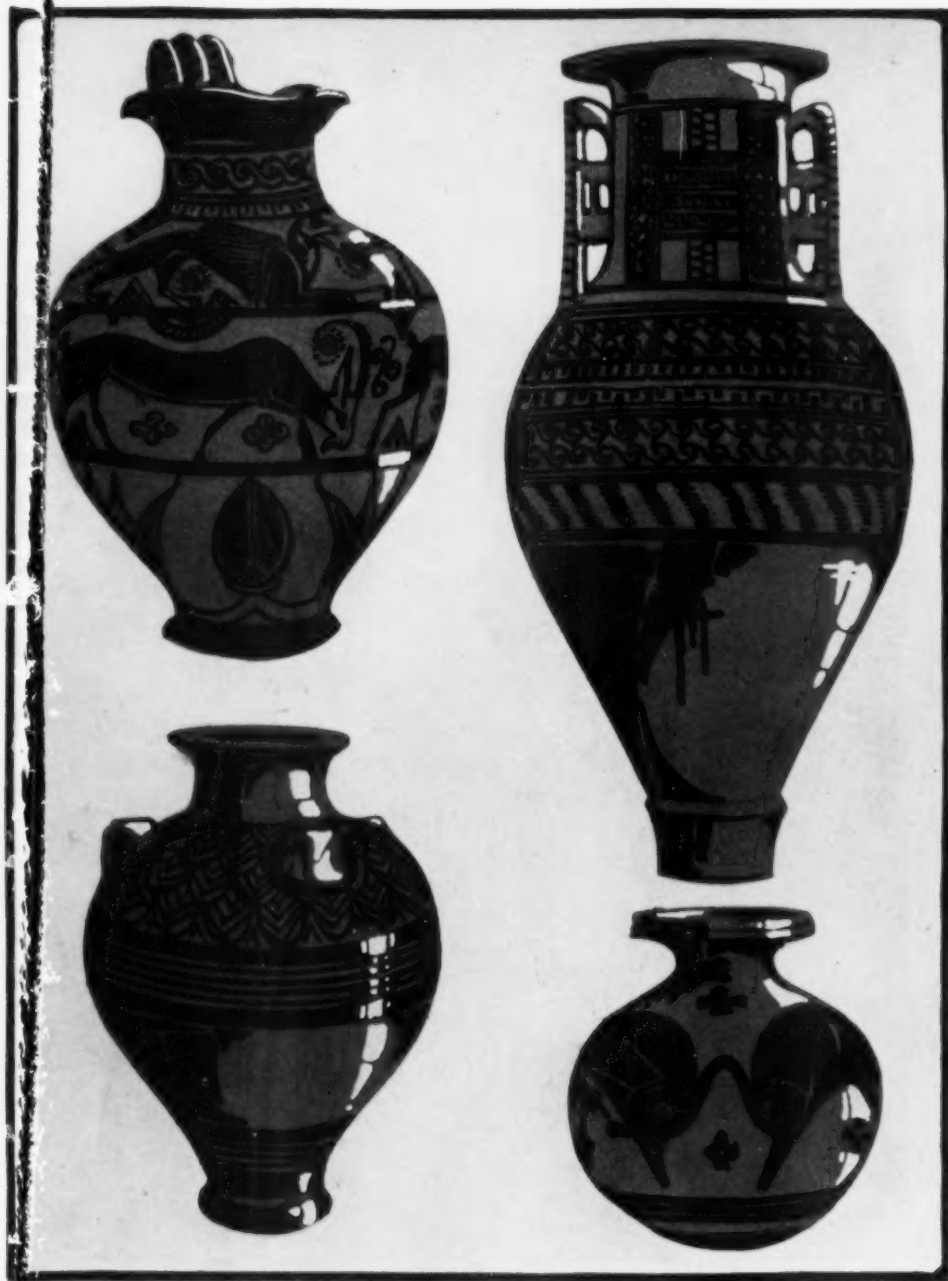
THE WOMEN, CHILDREN AND MEN OF DELPHI HAVE "ADOBE BRICK MAKING PARTIES" IN THE COOL OF THE EVENING. THE BRICKS ARE MADE ON THE STREET, AND AFTER DRYING ARE USED IN BUILDING THE WALLS OF THEIR HOMES



COSTUMES IN GREECE. UPPER GROUP ARE WOMEN'S COSTUMES
BELOW ARE SHOWN THE COSTUMES OF A SOLDIER AND A PRIEST

The School Arts Magazine, April 1930

GREEK VASES



TYPES OF GRECIAN VASES FROM THE EARLIER PERIODS OF GREEK HISTORY

The School Arts Magazine, April 1930



THE BEAUTY OF DECORATION OF VASES DURING THE MYCENIAN AND RHODIAN PERIODS OF GREEK HISTORY ALWAYS APPEAL TO THE ARTIST AND DESIGNER

The School Arts Magazine, April 1930

Modern Weather Vanes

KENNETH MANNING

Stanford University, California

ANY abridged dictionary briefly defines a vane as a weather-cock, and then to complete a perfect circle defines a weather-cock as a vane—simple but quite unfair to the weather vane and unsuggestive of its ornamental possibilities for the home builder.

A better definition for a weather vane would be a "simple, easily constructed, wind-indicating device of interesting decorative possibilities." Such a definition restores the weather vane to its historic heritage and adds a modern incentive; its heritage, a recognized place in exterior decoration; its modern incentive, ease of construction.

Design patterns for the weather vane are easily chosen. Any object that lends itself to representation in silhouette is equally applicable to the weather vane, but because the weather vane itself has a well-defined motion, objects such as birds, animals, ships, etc., bearing definite association with action, are most appropriate. Plates 2 and 3, suggesting such designs and a wealth of similar material to be gleaned from illustrations in books and magazines, offer one novel feature, the combination for small houses of the house numbers with the weather vane. A group of numerals suitable to the process of construction are suggested at the bottom of Plate 3.

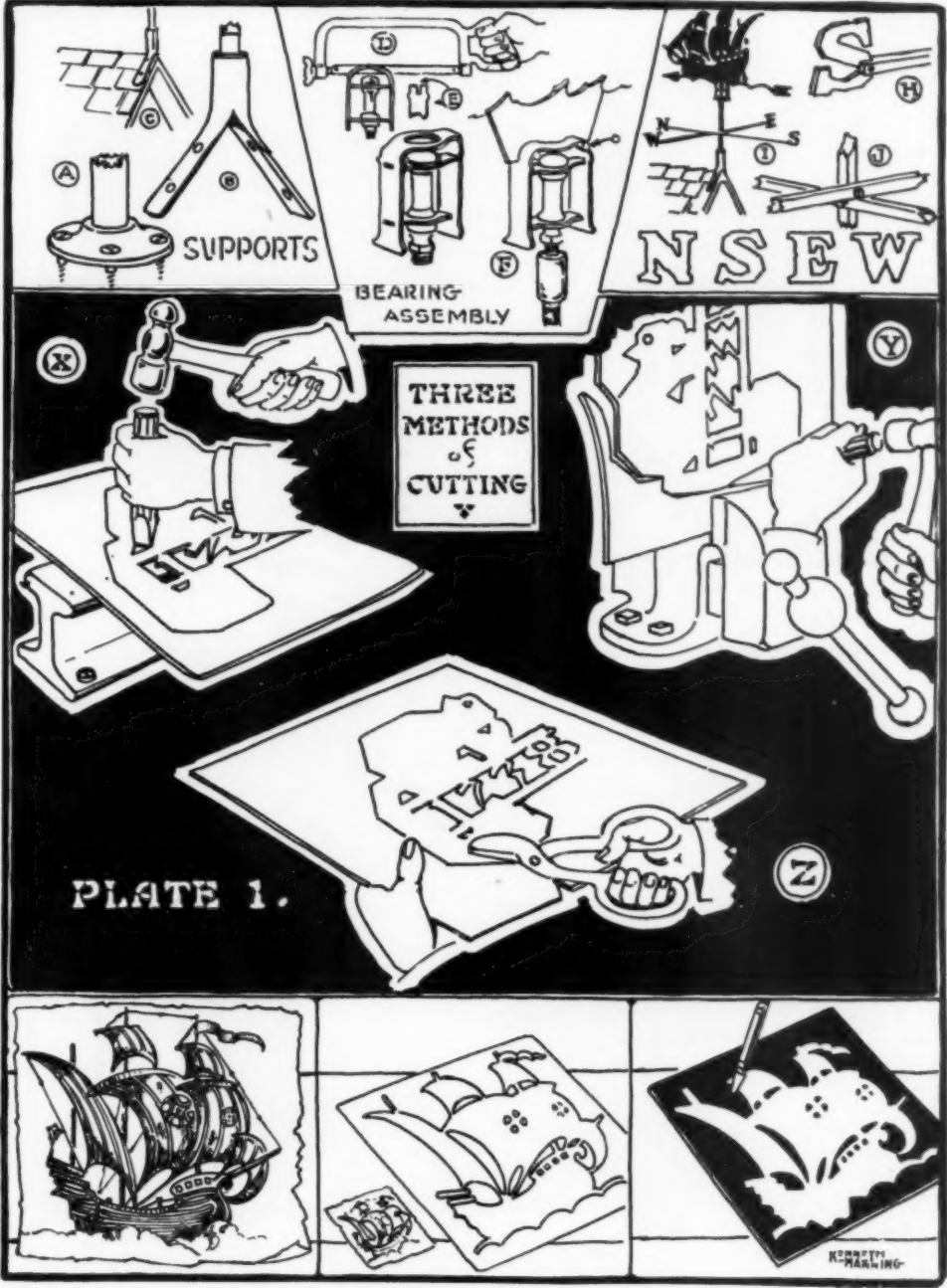
Weather vane construction is inexpensive. The list of material, available at most hardware stores or blacksmith shops, follows:

- 1 piece 24 inches by 30 inches 14-gauge blue annealed sheet iron
- 1 piece $\frac{1}{2}$ -inch by 20 inches square iron rod
- 1 piece black iron water pipe (For mounting vane if located at the peak of a roof. If it is to be placed on a flat cornice or on a flat surface replace this item with a piece $\frac{1}{2}$ -inch by 4 inches black iron water pipe and one $\frac{1}{2}$ -inch floor flange)
- 1 $\frac{3}{8}$ -inch pipe coupling
- 2 pieces $\frac{1}{4}$ -inch by 1 inch iron rod for pins
- 1 metal bicycle pedal. (This may be obtained second-hand at a cyclery.)
- 2 pieces $\frac{1}{2}$ -inch by 24 inches square iron rod (To be purchased only when the compass point indicators are desired.)

With this material at hand, select from Plates 2 or 3 the desired design, or, as suggested at the bottom of Plate 1, a clipping from another source—in this instance a ship. Enlarge it carefully, eliminating details that detract from the silhouette, to a size calculated to fill the sheet iron plate. Cut out with knife or scissors.

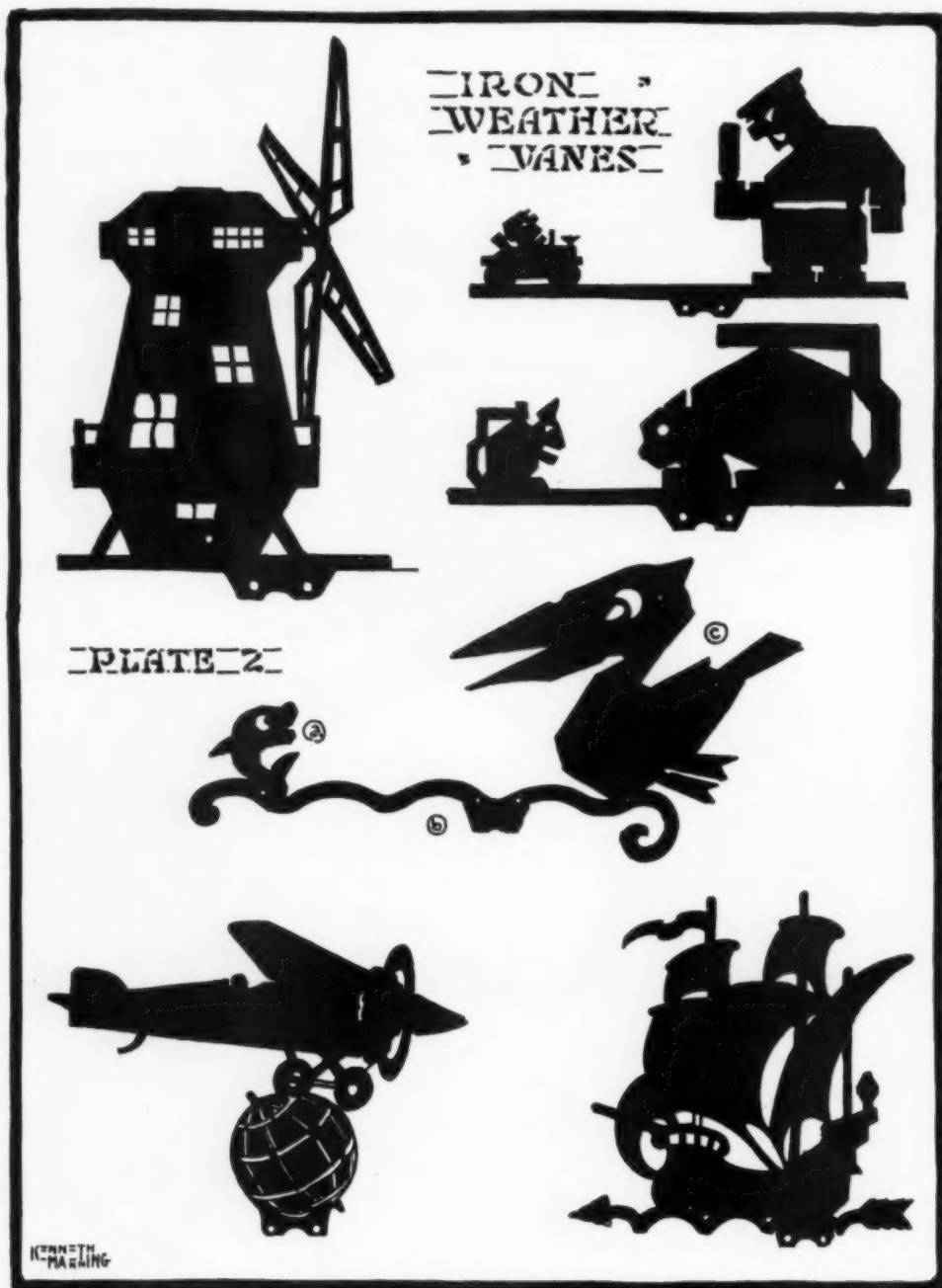
Place the resulting pattern upon the surface of the sheet metal and draw around it with white or yellow wax crayon which adheres well, and does not smudge as readily as other pencils. Once the design is transferred to the iron, the cutting follows with no increase of difficulties. Three methods of cutting, each of which has its features, are illustrated on Plate 1.

The method shown in Figure X is probably most available. Holding the cold chisel vertically, cut through the metal resting upon an anvil or any



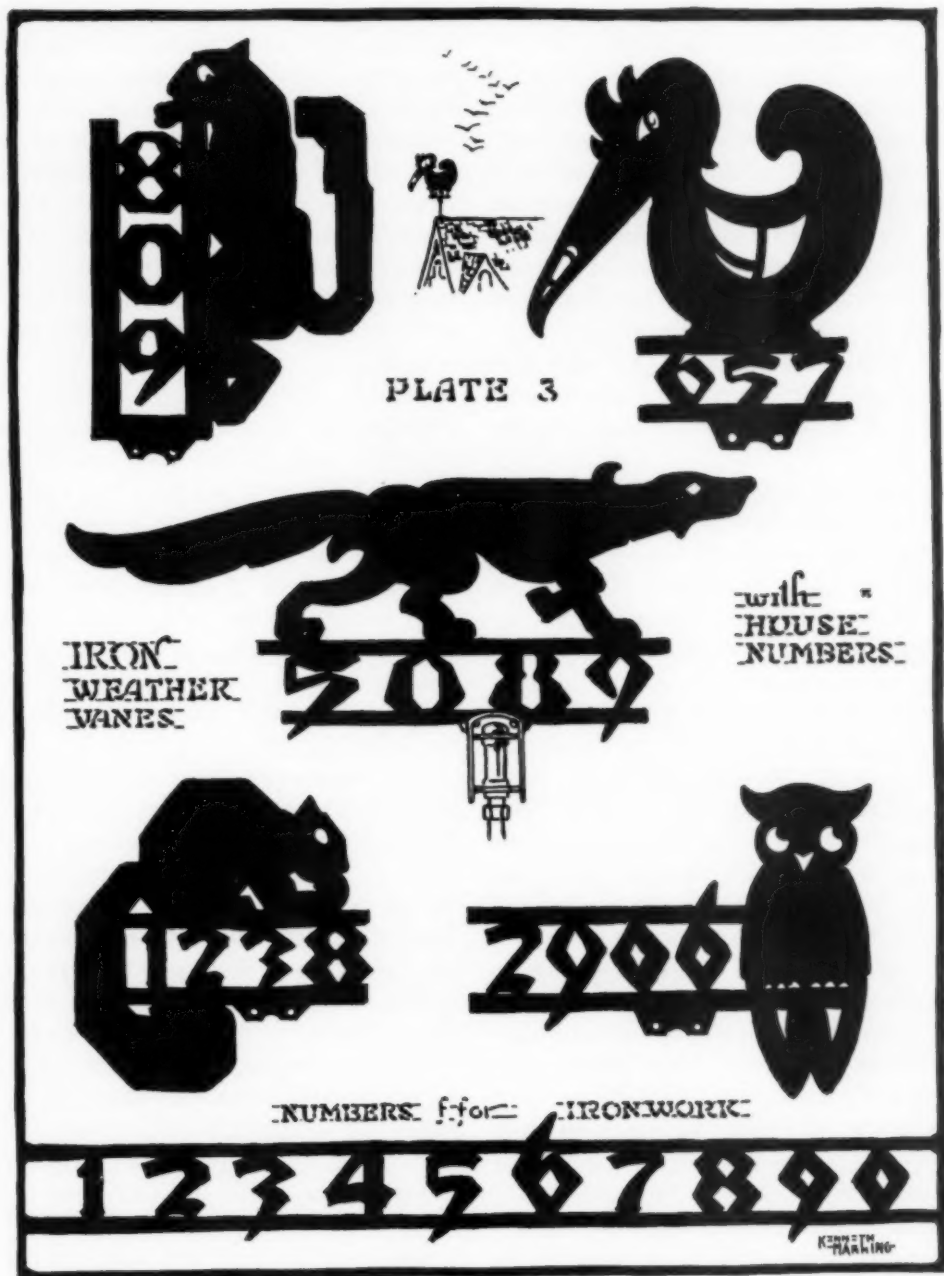
THE METHOD OF MAKING SHEET IRON WEATHER VANES AS DESCRIBED BY KENNETH MANNING IN THE ACCOMPANYING ARTICLE

The School Arts Magazine, April 1930



DESIGNS FOR WEATHER VANES BY KENNETH MANNING. A
PROBLEM IN SILHOUETTE DESIGNING WITH A PRACTICAL APPLICATION

The School Arts Magazine, April 1930



THE DESIGNING OF STORE NAMES AND HOUSE NUMBERS IN CUT SHEET IRON, IS A FORM OF DECORATIVE IRON WORK COMING INTO USE IN THE MORE ARTISTIC FORMS OF BUILDING

The School Arts Magazine, April 1930

solid metal support such as the section of a rail suggested in the sketch.

Figure Y brings a still further use of the chisel, and where a vise is available, requires less effort. With the metal held securely in the vise with the line to be cut paralleling the top of the vise, place the chisel horizontally against the metal. Striking with the chisel in this position shears the metal above the line from that held firmly within the vise.

The method suggested in Figure Z is practical only where light sheet metal is used in the construction of smaller vanes.

After the design has been cut with either of the above processes, it will be found that the design has been warped with the hammer blows. However, it may be readily straightened again by striking it with a hammer while it rests upon a flat surface.

Special attention should be given the section of iron shown protruding downward in all the examples of weather vanes on Plates 2 and 3. This piece should be slightly wider than the bicycle pedal obtained with the list of materials. Care must also be taken in placing this piece of metal that one side or the other of the vane offers the greatest possible resistance to the wind.

Upon the efficiency of the turntable depends the ease with which the weather vane answers the wind. Usually expensive, this item has been reduced in cost and its efficiency increased by making use of an ordinary bicycle pedal. To alter the pedal, merely place it in a vise and hold a hack saw as shown at D, Plate 1, cut the slot indicated at E. This provides a socket for the protruding bit of iron and should be wide enough to allow it to be forced in without

difficulty. This completed, force the vane into place and mark the holes for the pins indicated by the arrow in Figure F. These $\frac{1}{4}$ -inch holes should be drilled so that their outer edges will be flush against the inner edge of the pedal. Replace the vane in the slot after drilling and drive the $\frac{1}{4}$ -inch pins into place and rivet them slightly to prevent them from coming out. These pins properly placed will support the vane in any sort of weather.

The type of roof indicates the method of mounting. For a flat stucco cornice or other flat surface the mounting shown at Figure A is best. Where the vane is to be mounted on a roof peak, however, cut an 8-inch slot down the center of a piece of $\frac{1}{2}$ -inch black iron pipe, spread the two sides apart until their angle fits the angle of the roof, drill two screw holes in each side as shown in Figure B, and the support is ready for the vane.

The main supporting rod is made from the 20-inch piece of $\frac{1}{2}$ -inch square iron. Hammer the ends upon an anvil until one of them fits into the end of the $\frac{1}{2}$ -inch pipe and the other fits into the $\frac{3}{8}$ -inch pipe coupling. Place the piece of pipe (the 4-inch piece if to be mounted as at Figure A, or the split piece if mounted as in Figure B) upon one end of the support rod, the $\frac{3}{8}$ -inch coupling on the other, and into the other end of the coupling place the threaded base of the bicycle pedal and have the joints welded solidly by an oxy-acetylene welder. Be sure that they are welded vertically, else the vane will not turn perfectly. This is a minor task and should cost little more than half a dollar.

If the direction indicators NSWE are

desired, they too may be cut out of sheet metal, fastened to the ends of the rods as shown in Figure H, holes drilled through the rods and bolted to the main support rod as suggested in Figures J and I.

The pelican and fish design in the center of Plate 2 is the single exception to the rules of construction given above. The three units, *a*, *b*, *c*, are cut out separately from sheet metal as before but

are mounted on a piece of $\frac{1}{2}$ -inch square iron rod 30 inches long, beaten on an anvil into the wave and scroll design.

There remains but the actual securing of the weather vane to the roof, which may be done with wood screws penetrating through the shingles or stucco as shown in Figures A and B, Plate 1, to make the weather vane a thing of individuality and a crowning joy forever.

The Spray Batik Process a Fascinating Method of Illustration

BEULA MARY WADSWORTH

Assistant Editor, The School Arts Magazine

WHEN an element of uncertainty enters a process, when one must work in the dark, so to speak, there is sure to be felt a fascination and an impatience to see the result. Too, the accidental irregularities that follow in the wake of even the best of technique add a touch of individuality to the piece of work and enhancement of its value. Development of a photographic film, making a blockprint, and doing batik in its usual sense illustrate methods which involve the allurements of chance.

Spray batik work has the advantage of a double element of witchery. One can not entirely control the effect of a spray of ink from an atomizer nor can one be sure of having staged out with resist just the right values of the ink texture to produce the contrasts desired.

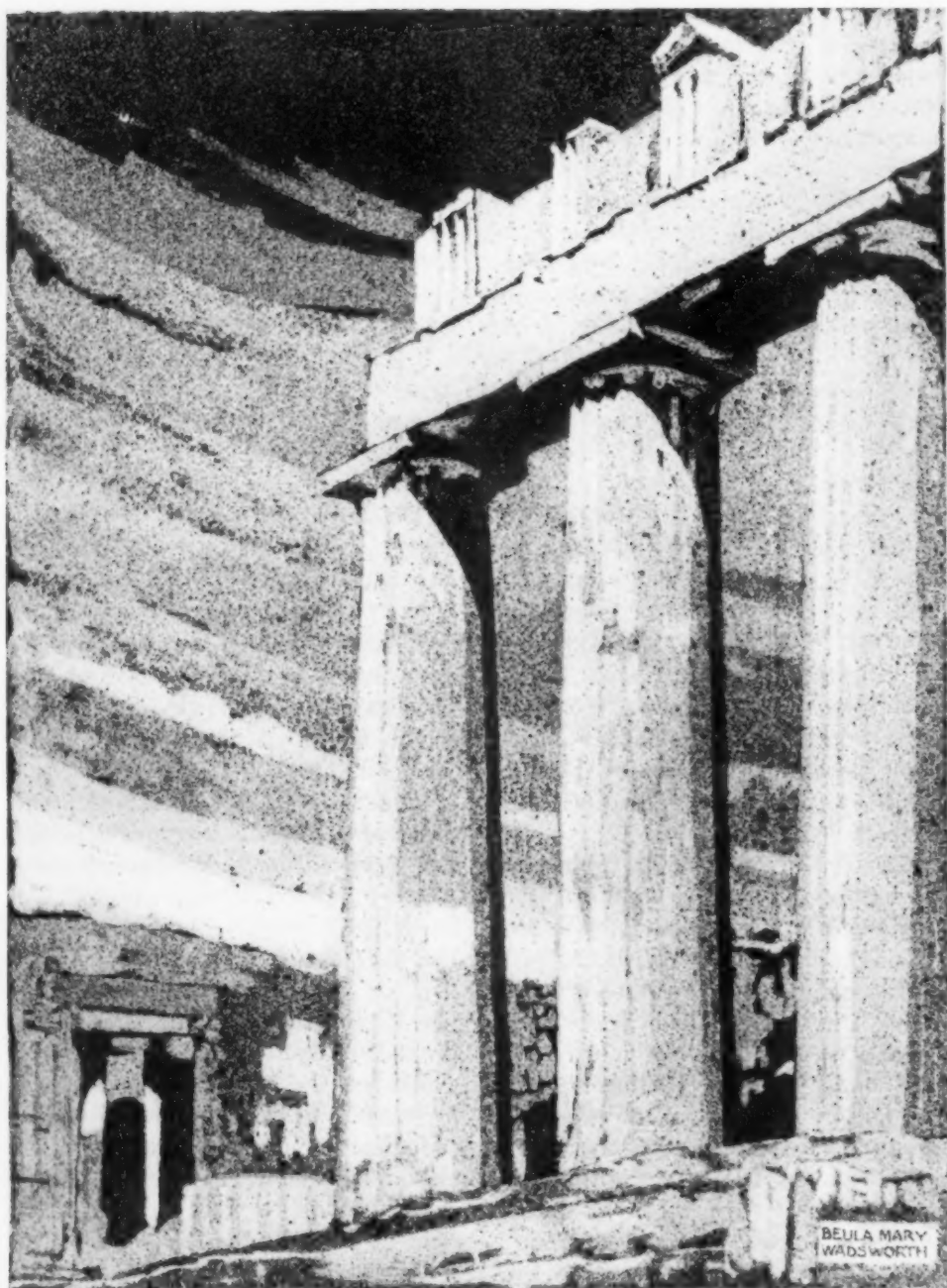
The materials for spray batik are such as one will ordinarily find in a high school art room or in an artist's studio—watercolor paper which will stand wash-

ing under a faucet, waterproof ink, a fixatif atomizer, white poster paint, and, of course, pencils and brushes.

The subject for a composition in the medium under discussion should be a bold, simple one. Since the nature of spray is to produce texture, a subject involving texture such as rough stone, weathered wood, foliage, and the like, lends itself effectively to this work. One may sketch from the original subject or compose from photographs. (See accompanying illustration, "Pillars of the Parthenon.")

The first and very important step is to lay in the drawing. Good results call for a foundation of good drawing. This should be done in outline with a soft pencil. The lines will need to be fairly dark to show through the later stages of spatter work.

The next part of the planning is to decide on the values to be striven for. A beginner might well make with pencil



THE SPRAY BATIK PROCESS OF ILLUSTRATION DESCRIBED IN THE ACCOMPANYING ARTICLE WAS USED TO PRODUCE THIS COMPOSITION. THE COLUMNS OF THE PARTHENON FORM A SUNLIT PATTERN AGAINST A DRAMATIC BACKGROUND OF SKY AND CLOUD

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a scale of four, six, or eight values, as desired, to use as a guide with which to compare each value of the sprayed areas.

Now one may begin with the painting. Use white poster paint or light blue (which may be seen more easily) and paint over all of the spaces to be left white. These will include the margin or frame to the picture. Let the paint dry. Then spray on the lightest value of the scale with the atomizer and ink, and let the ink also dry.

Preserve the second value just made by painting over all of the parts which call for that value, and spray all of the rest of the surface to secure the third value. Continue to paint each successive value as made and spray the next darker one until the darkest value has been sprayed on.

The tense moment has now come. Place the paper on an inclined board under running water and tease off the

poster paint with a large, soft brush. The picture comes out shining through the white cloud like a bit of magic.

The worker will eagerly compare the result with the original sketch or photograph to see if the values are correct. If some parts are disappointingly light, all of the other areas may be covered again with poster paint and spray applied once more to the spaces needing it. Another bath and the picture comes forth once more for examination. The re-treatment just mentioned should not be practiced more than is absolutely necessary, as much removing of paint has a tendency to gray and muddy the darks.

There are waterproof drawing inks in numerous colors on the market which fact suggests possibilities of effective illustration in color, mixing colors by spraying one color over another to produce both texture and color vibration.

Practical High School Batik

ADELINE TAYLOR

Cedar Rapids, Iowa

HOW art can be directly correlated with English through batik work has been admirably illustrated by one junior high school girl of Cedar Rapids, Iowa, who has made a large wall hanging depicting the story of Ulysses in "The Odyssey." His adventures on the islands of Calypso, the Lotus Eaters, the Sirens and other women to whom John Erskine gives the interpretation of being the studied delays of a man who purposely took the longest way home, are beautifully and artistically shown. Even the conclusion of the story, wherein

Ulysses uses the test of the bow to prove his superiority over the suitors of Penelope, is shown in this large and difficult piece of work, where deep lavenders and purples are relieved by highlights of bronze and orange and gold.

When the fundamentals of design have been learned in these schools they are applied as in this wall hanging, not to paper that is thrown away and forgotten, but to practical uses—couch throws, coolie coats, scarfs, book covers, handkerchiefs, table runners, plaques, cards, illustrations. And the materials used



THE ODYSSEY BATIK WALL-HANGING MADE BY THE JUNIOR HIGH SCHOOL GIRLS OF CEDAR RAPIDS, IOWA

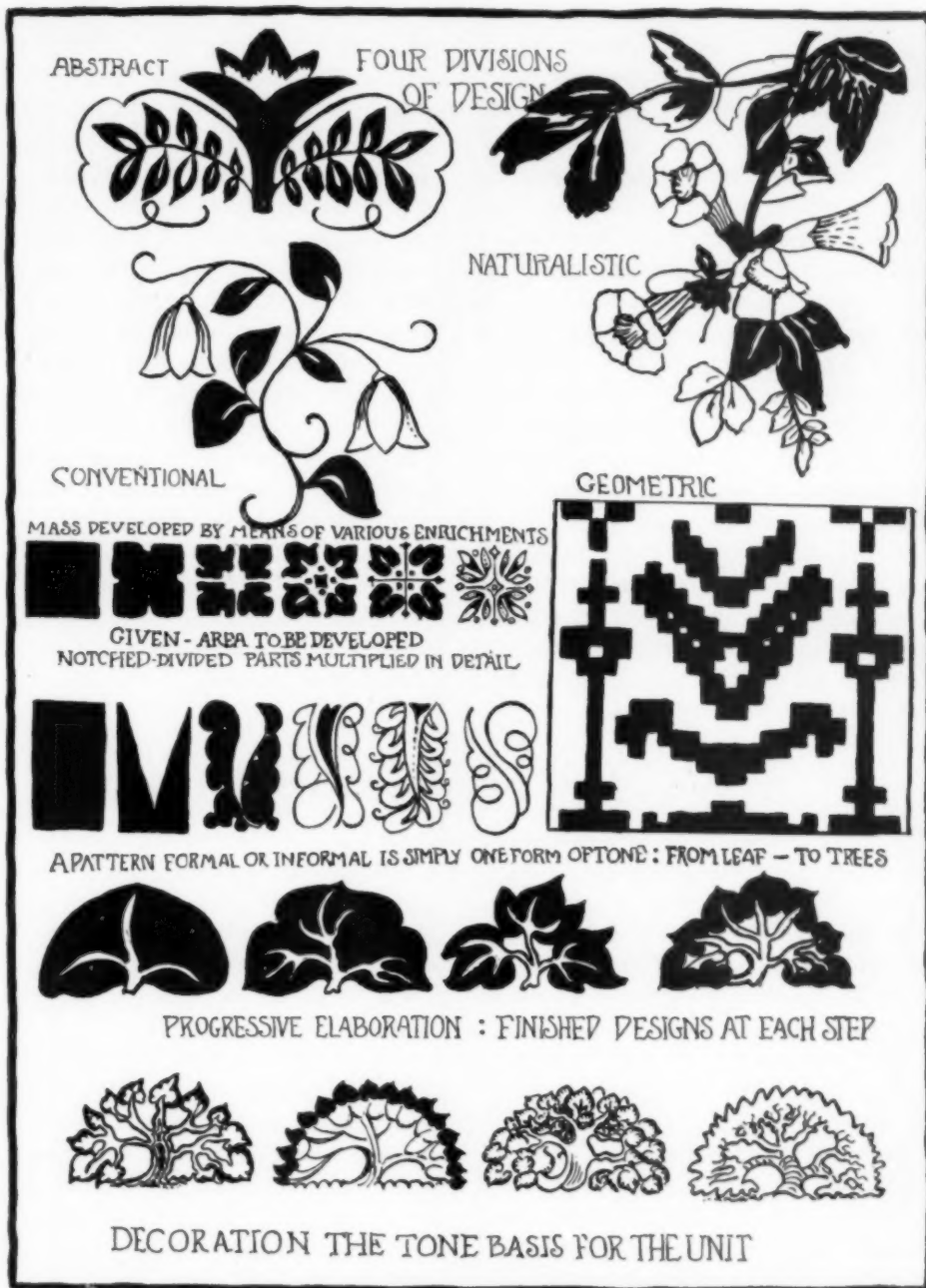
to get these results are not commercial products that can be secured only with difficulty for one's own home. All the contrivances used for printing and other work are made with tools such as one could get with ease. Before beginning the batik processes, they find it convenient to raid mother's kitchen for the paraffin used in sealing canned fruit and the curtain stretcher so evident during house-cleaning week. A flat iron is a great aid in block printing—and even the worn-out tooth brush can be used to advantage in spatter work.

Nature seems to be the best subject to study for design. In fact, man has taken from nature most of his suggestions for ornament. Designs have been based on flowers, insects, birds, and animals in all countries for all time. Indians wove them into baskets; Africans painted them on shields; Germans carved them on churches. Every phase of nature is an admirable model for design. The natural marking on an insect lends itself to ornament without further trouble. Birds are popular in more conventional things. Animals are a bit more difficult to use as subjects

although they work up well. China and Japan have used the dragon a great deal in their art work and the gargoyles of medieval days are still much in evidence. Flowers probably offer the most diversified design subjects.

The boys and girls in the art classes began their application of design principles with the sketch of a flower. From this they illustrated the four types of design—naturalistic, conventional, geometric and abstract. The naturalistic design shows the subject in realistic form but plans to make a pleasing arrangement within a given space. A conventional pattern takes the most typical lines and curves in the subject and puts them into a design of conventional form. The geometric flower is based on cross ruled paper where the lines run at angles. This is generally used on textiles woven on looms. The last form, the abstract, has been popularized recently. It is similar to the conventional type with the exception that it is so far removed from the subject as to bear practically no resemblance to it.

Miss Jean Toohy, supervisor of art in the high schools of Cedar Rapids, has



A PAGE OF DESIGN IDEAS, RICH IN WORTH WHILE SUGGESTIONS FOR
STUDENT PROBLEMS, FROM ADELINE TAYLOR, CEDAR RAPIDS, IOWA

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found other results than actual art work can be acquired from this field of design. To use her words, "The first law of art is the law of order." Materials are arranged in certain places where they can be procured and put away again by pupils. When the fundamentals of design are learned the pupil compiles his own ideas and works them out in his own way. From the result the teacher points out the high spots, good and bad, and offers suggestions. In this way the children are taught to get along without the teacher rather than to depend on her, and this, after all, is what will be required of them when they leave school.

As the teacher points out, this subject not only cultivates taste and develops appreciation and enjoyment of art, but gives a child industrial intelligence, develops the ability to give and follow

directions, encourages and develops honest and thorough workmanship and points out service—ability and beauty.

Art can no longer be called a frill of education in the Cedar Rapids junior high schools for it has entered the field of practicality through the portals of behavior, of studies, of wardrobes, of home furnishings—in short, of industrialism. The stories of the artist who spent his lifetime in making a masterpiece which would eventually place him in the halls of fame with the result that he would spend his days starved and destitute, living poorly and leaving nothing, has become past history. Today design has changed abstract "art" to a practical basis with financial returns. It is with this word that the pupils in the art classes in the public schools of this city have entered the field of art through industrialism.

How We Made Stained Glass Windows

RICHARD E. BAILEY

Providence Technical High School, Providence, Rhode Island

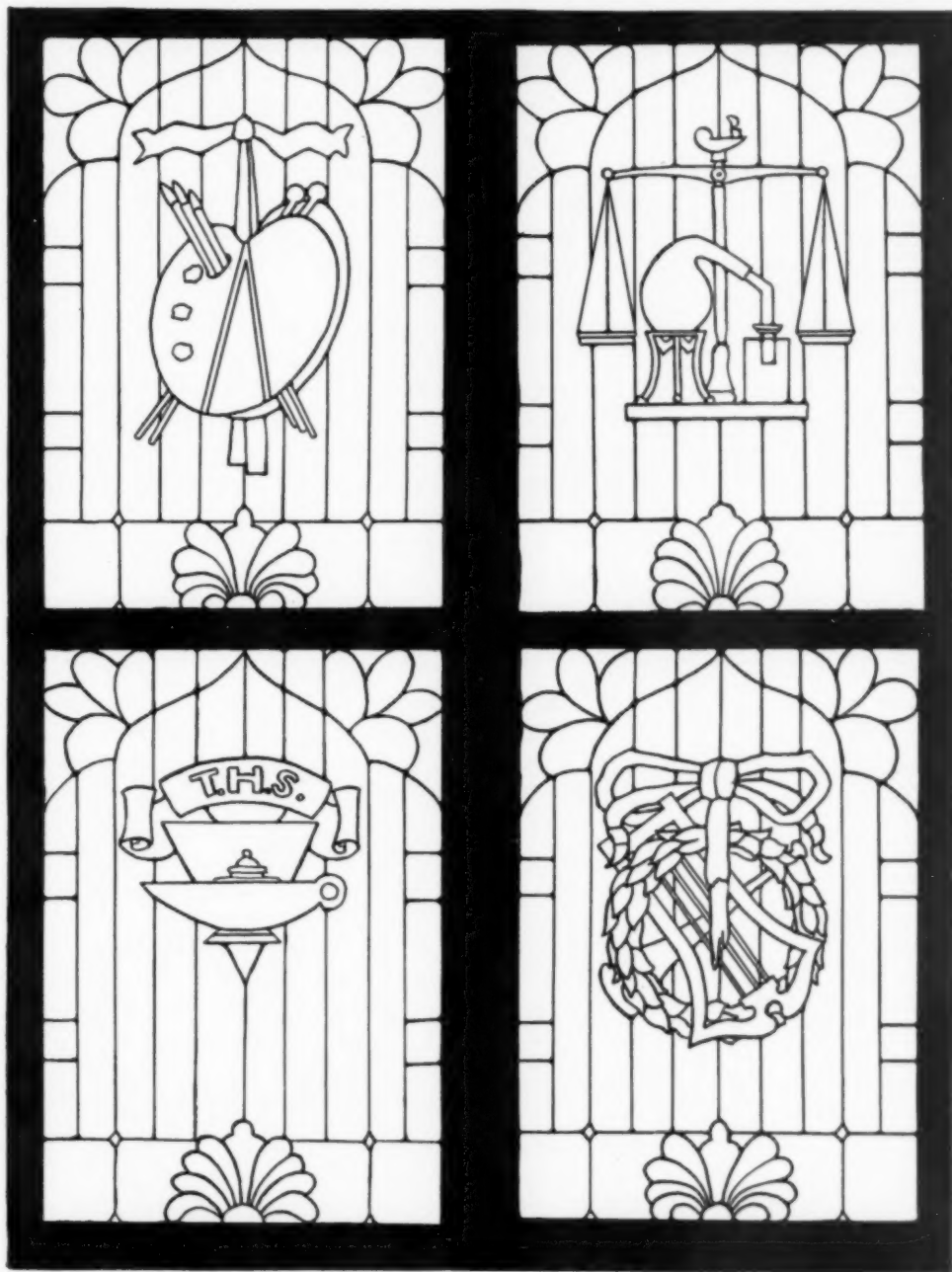
A REQUEST came to us one day from our principal asking if we could decorate the office transoms to represent stained glass. These transoms had been frosted and afterward shellacked so that the effect was a disagreeable yellow.

Members of the commercial drawing classes were assigned to the work. We found that there were fourteen panes about twenty by twenty-eight inches to be decorated. Color sketches one-fourth the actual size were designed. The sketch considered most satisfactory was used as a basic design for each

transom, while a different center design based on a shield motif was used.

We chose as subjects for the main designs the United States Seal, our state seal and subjects representing various departments of the school. When the sketches were completed, we had besides the seals mentioned one for art, music, mathematics, science, botany, mechanical drawing, shops and the school seal combined with the lamp of knowledge. The four end windows of two sets were completed by a conventional peacock design.

We next transferred our designs to



SKETCHES OF STAINED GLASS EFFECTS PRODUCED BY THE ART STUDENTS OF THE TECHNICAL HIGH SCHOOL OF PROVIDENCE, RHODE ISLAND. THESE DESIGNS ENRICHED TRANSOM WINDOWS, WHICH FORMERLY PRESENTED A DISAGREEABLE YELLOW

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large sheets of wrapping paper by means of the pantograph. These copies were improved and the design perforated. Charcoal dust was prepared for dusting through the holes and we were ready to transfer our designs to the glass; here we struck a snag. When we came to remove the old shellac from the glass it seemed that it would be an endless piece of work. Paint remover, turpentine and other means were employed without much effect.

A razor blade made no impression. We had some scrapers made in the machine shop; even with these it took several hours of handwork to clean a single pane. Savogran was suggested. This may be bought at hardware stores at a very small cost. It proved most effective. The best results were obtained by using the savogran boiling hot. At last the windows were free of paint, washed and given a coat of window frosting.

The designs were transferred to the glass and boys were selected from those

having ability in lettering to paint in the lines representing the leaded sections. This was done with black oil paint; as the transoms were about ten feet from the floor, the effect was realistic. Boys having a color appreciation laid in the color. A general color scheme was followed for all the designs so as to make a harmonious whole.

The work from the sketches to the completed windows took about eight weeks. It was all done in school time and our regular class work went on just the same. The actual work was almost entirely the work of the students as the instructor acted only in an advisory capacity and checked up on mistakes and faulty color harmonies. It must be remembered that these boys had never handled oil colors before. The expense for materials was less than ten dollars.

We are quite justly proud of our windows. There are other high schools that have stained glass windows but are there any others having windows designed and executed by the students?

MAN, WHEN HE BUILDS A HOVEL, IS NOT MORE THAN A CARPENTER OR A MASON; BUT AT THE MOMENT WHEN HE TRIES TO EMBELLISH THE DWELLING WITH ANY ADJUNCT THAT DOES NOT DIRECTLY TEND TO ITS UTILITY, THEN HE BECOMES AN ARTIST.

—Ernest Chesneau



The cuttlefish designs to be found in the museum on the Acropolis are beautiful examples of spiral motifs.

The School Arts Magazine, April 1900.

PLATE 1



The cuttlefish or octopus, symbol of the island kingdom of Crete, was used on pottery and metal forms in many patterns.

The School Arts Magazine, April 1930

PLATE 2



The changing lines of the tentacles of the octopus presented many patterns of whorls and spirals to the Cretan artists of early Greece.

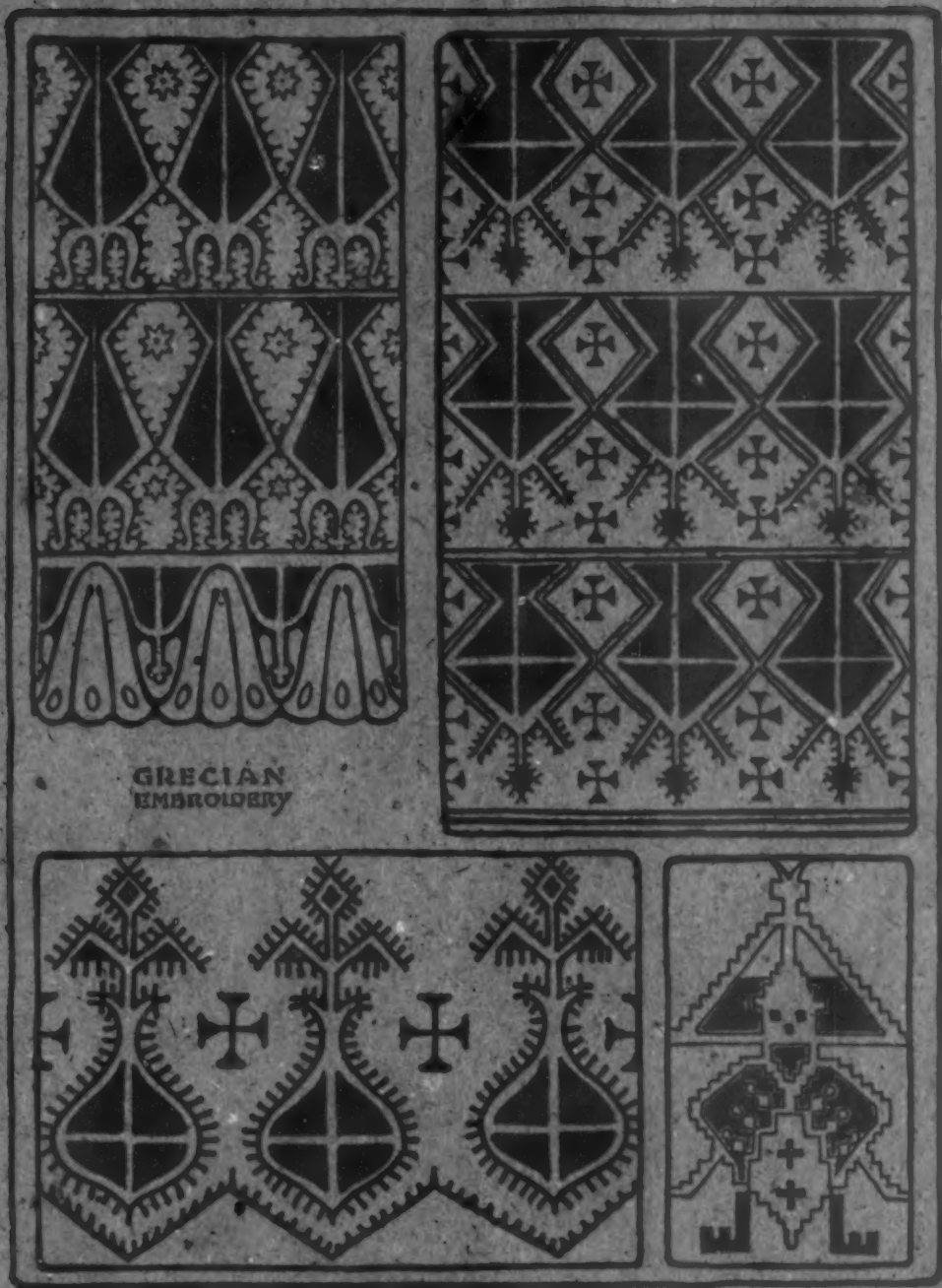
The School Arts Magazine, April 1930



The Greek shepherds patiently embroider these designs for the sleeves and blouses of their costumes while they tend their flocks.

The School Arts Magazine, April 1900

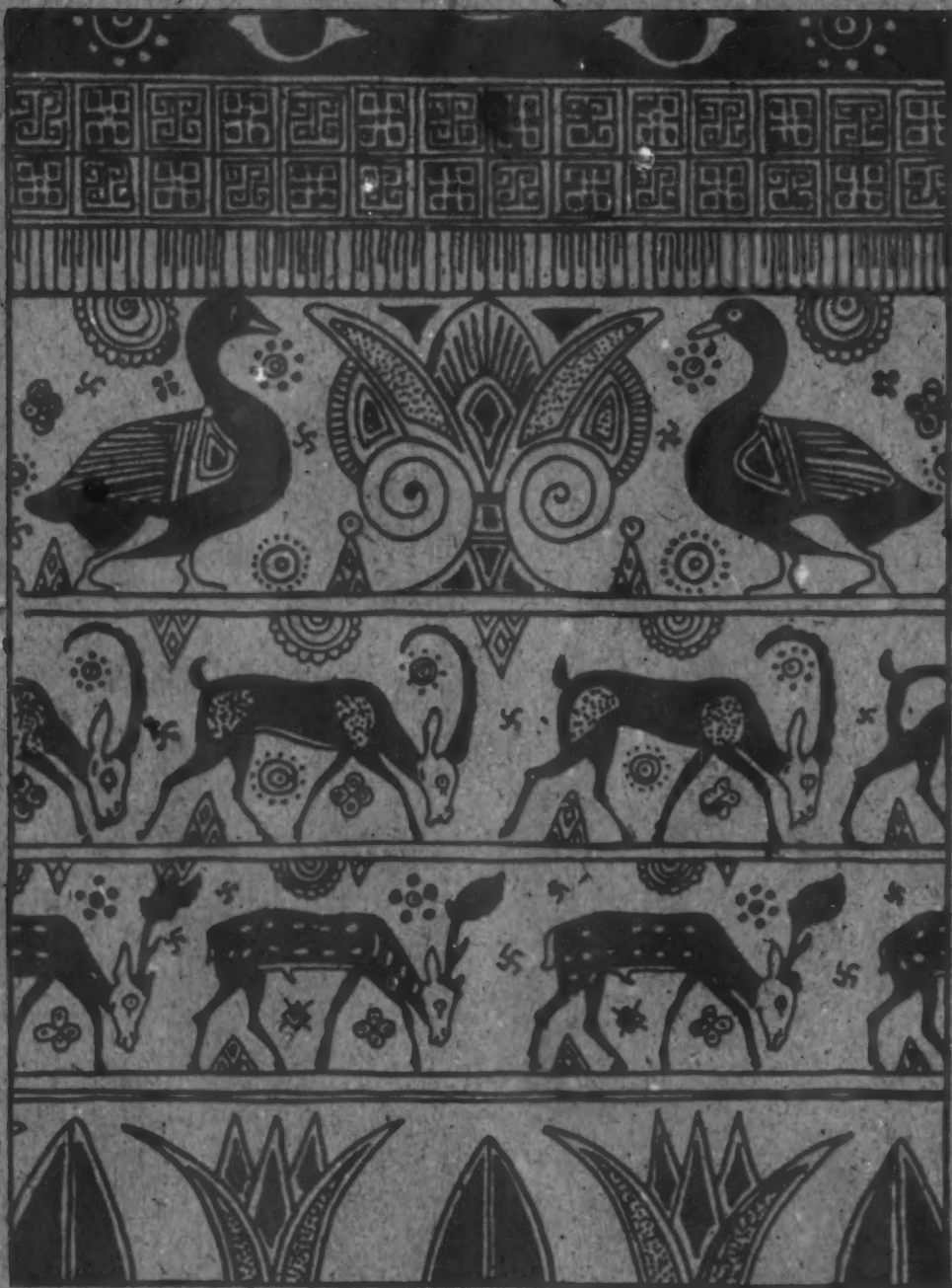
PLATE 1



The pomegranate bud, the Maltese cross, the winged cherub, are motifs in these Greek textile embroideries.

The School Arts Magazine, April 1930

PLATE 5



These designs are from a beautifully decorated jar from the Island of Rhodes, Greece.

The School Arts Magazine, April 1930.

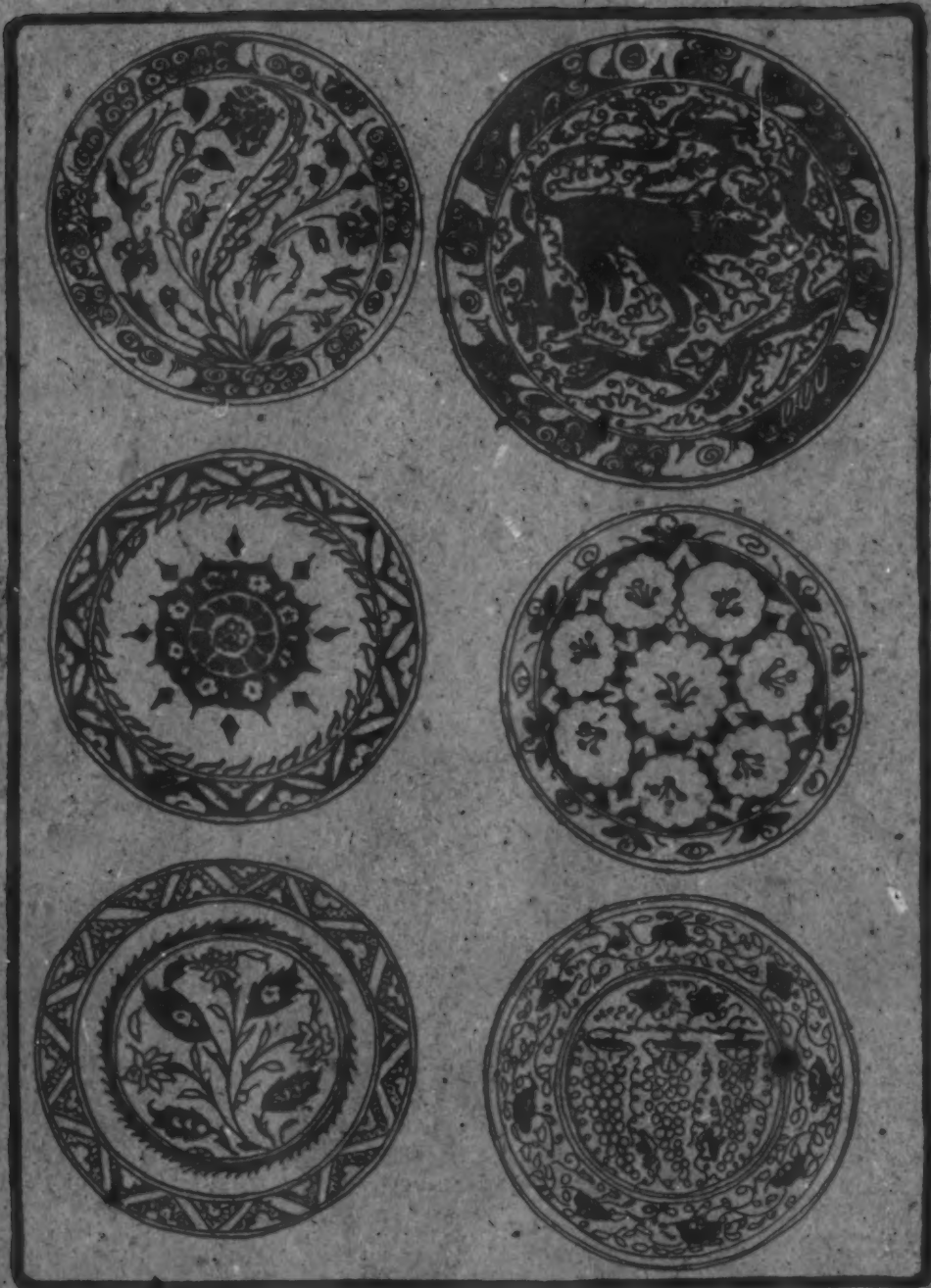
PLATE 6



Designs superior to the futuristic patterns of today were made by the Greek artists of archaic days.

The School Arts Magazine, April 1920

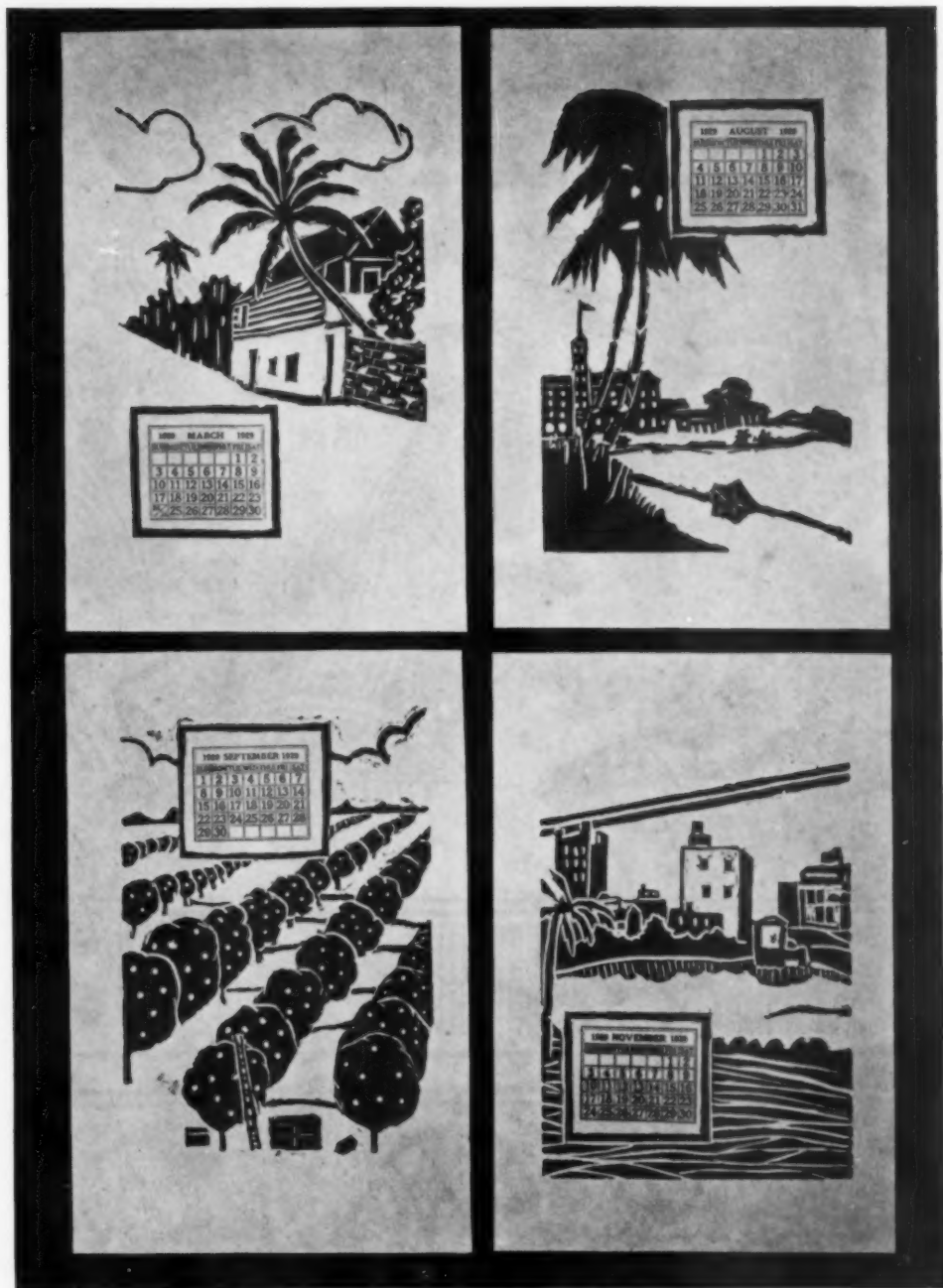
PLATE 7



The Rhodian artists produced varying designs of great beauty for their pottery.

The School Arts Magazine, April 1900

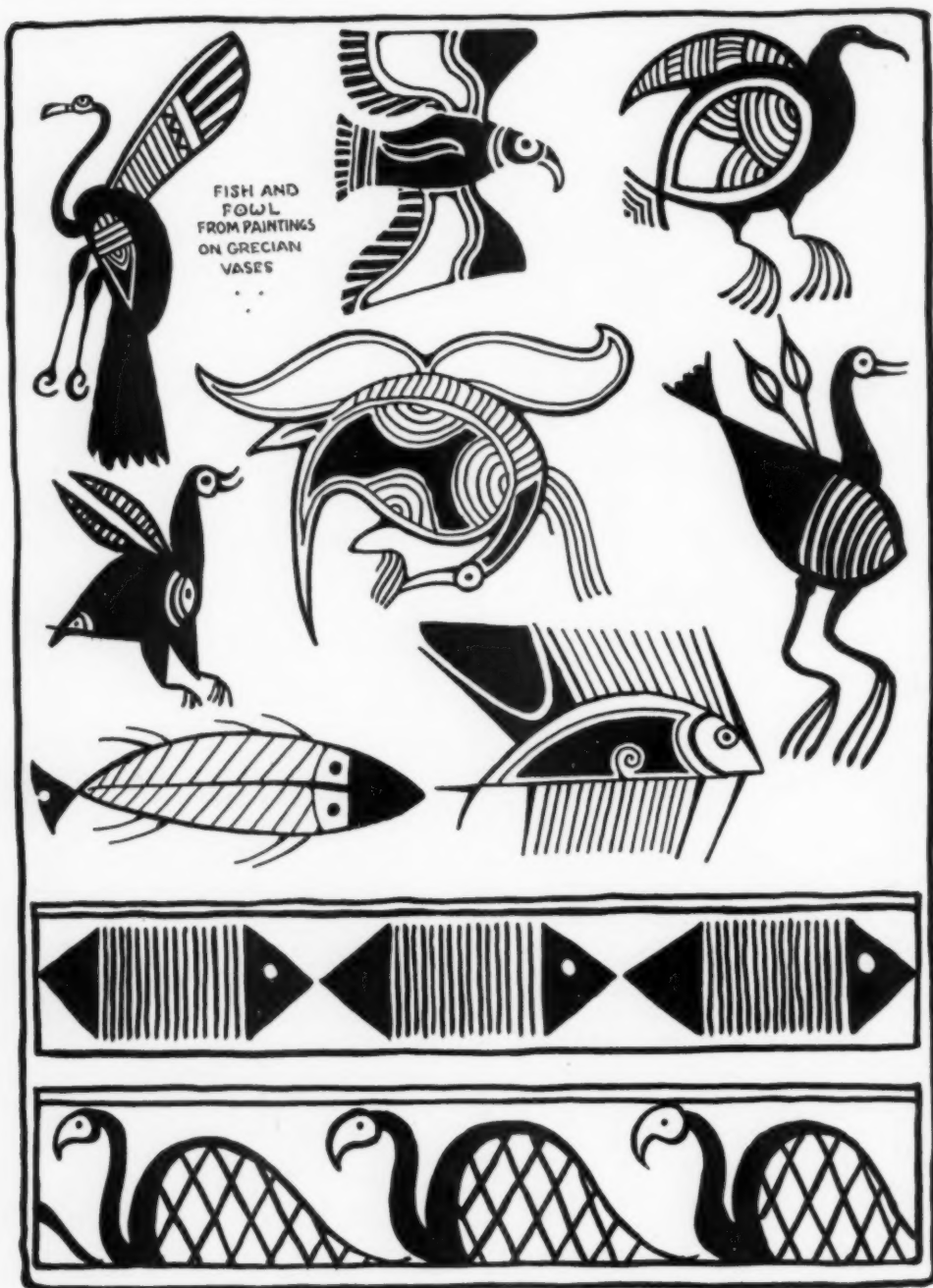
PLATE 8



FOUR CALENDAR BLOCK PRINTS MADE BY THE STUDENTS OF MARGARET
F. S. GLACE, DIRECTOR OF ART, JUNIOR HIGH SCHOOL, ORLANDO, FLORIDA

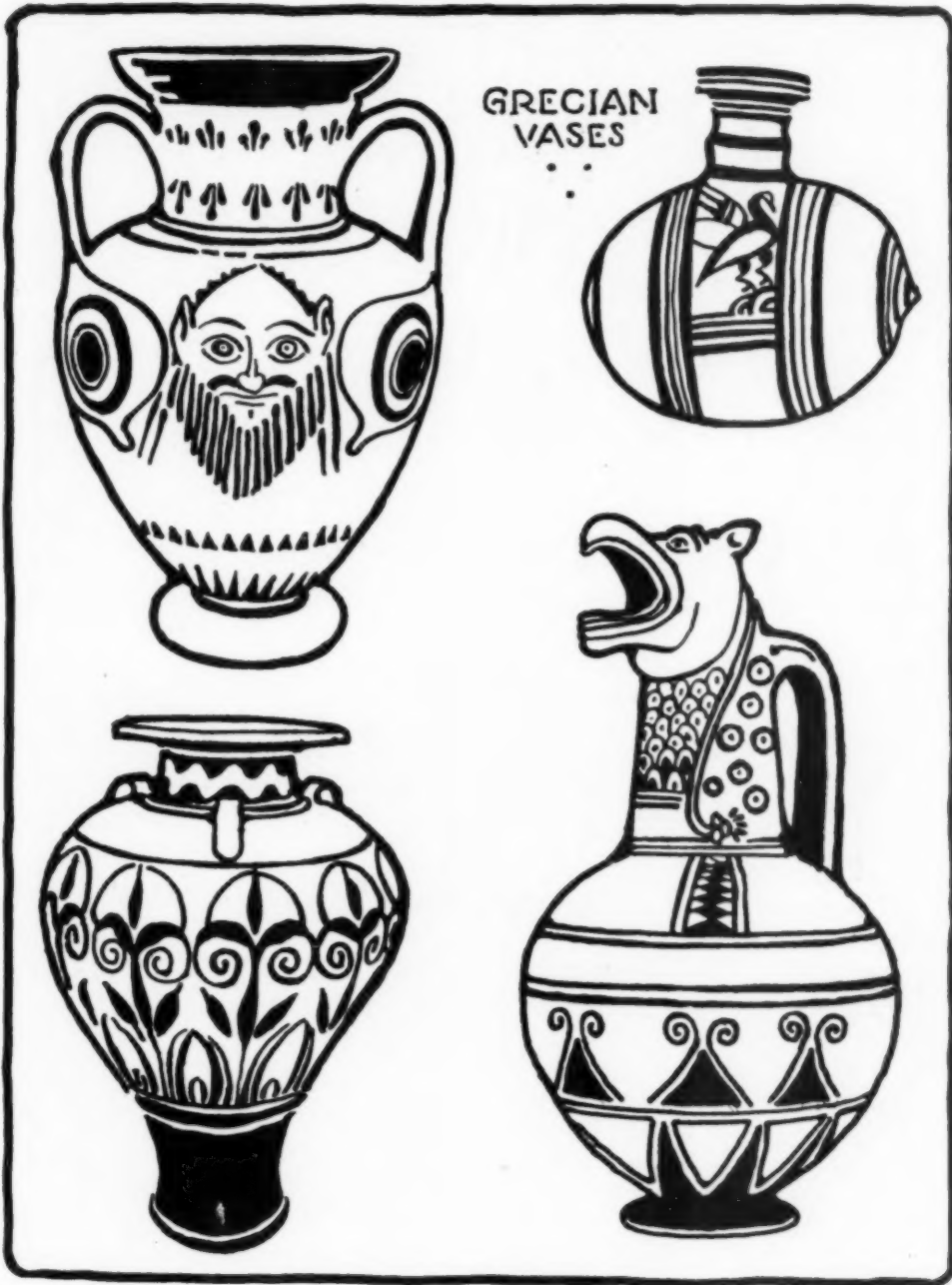
The School Arts Magazine, April 1930

GRECIAN MOTIFS



BIRD AND FISH MOTIFS FROM OLD GRECIAN VASES

The School Arts Magazine, April 1930



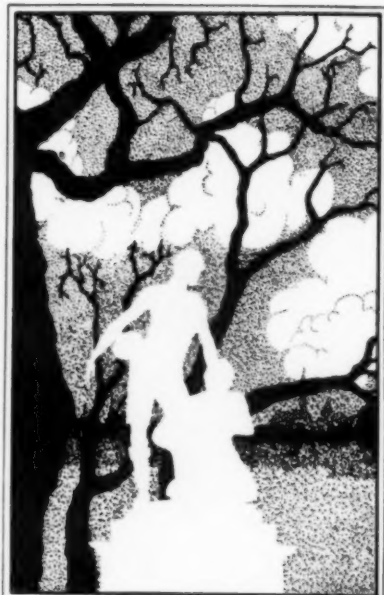
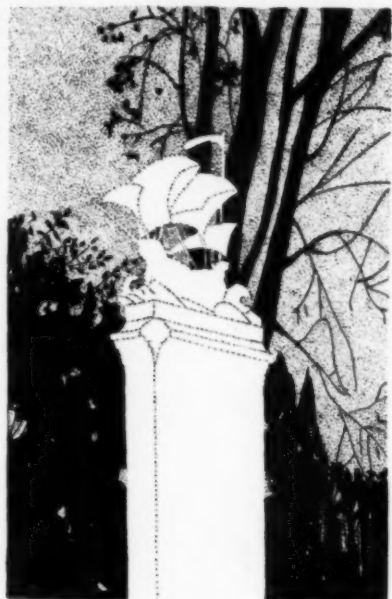
THE FORMS AND DECORATIONS OF PRIMITIVE AND ANCIENT POTTERIES ALWAYS BECOME A FASCINATING AND INTRIGUING SUBJECT

The School Arts Magazine, April 1930



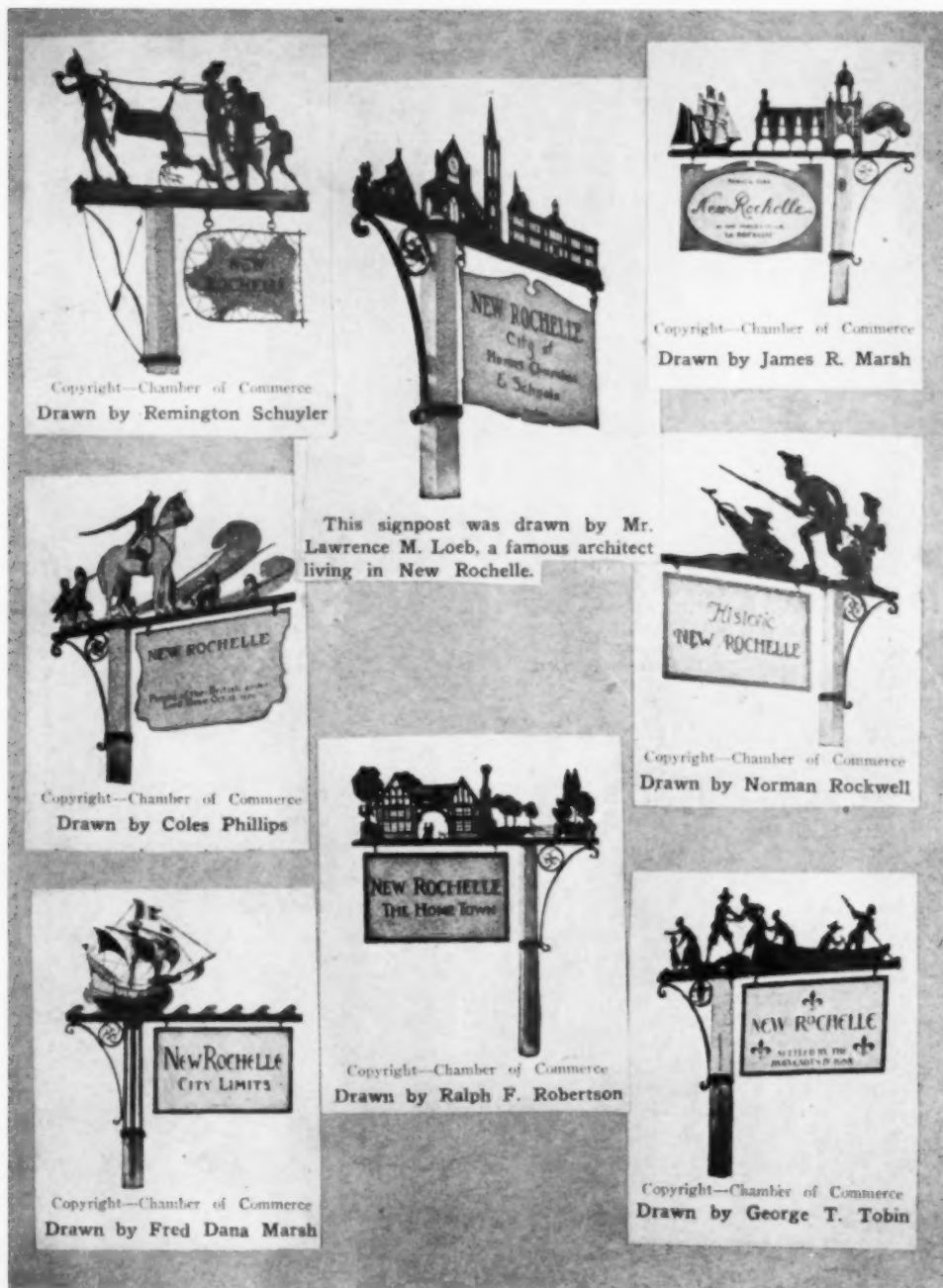
THE SCHOOL BUILDINGS OF LEOMINSTER, MASSACHUSETTS, WERE CUT AS BLOCKPRINTS FOR A WELL ASSEMBLED CALENDAR PRODUCED BY THE STUDENTS OF THE MANUAL ARTS DEPARTMENT OF THE LEOMINSTER PUBLIC SCHOOLS, DANIEL DARNEY, DIRECTOR

The School Arts Magazine, April 1930



FOUR STIPPLE DRAWINGS MADE BY STUDENTS OF THE LODI UNION HIGH SCHOOL, LODI, CALIFORNIA
 LYDIA BARRON, ART TEACHER. MONUMENTS IN CALIFORNIA PARKS WERE USED FOR SUBJECTS

The School Arts Magazine, April 1930



EIGHT DESIGNS MADE BY DESIGNERS AS STREET MARKERS FOR NEW ROCHELLE, NEW YORK. ARTISTIC STREET MARKERS ADD MUCH TO THE CIVIC BEAUTY OF ANY COMMUNITY. THIS COLLECTION RECEIVED FROM MARGARET E. PETERS, ART DIRECTOR, CENTRAL JUNIOR HIGH SCHOOL, NEW ROCHELLE, NEW YORK

The School Arts Magazine, April 1930

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



CONTRIBUTING EDITORS

WILLIAM S. ANDERSON

Supervisor of Art, Wichita, Kansas

ELISE REID BOYLSTON

*Assistant Supervisor of Fine and Industrial Arts,
Atlanta, Georgia*

ELBERT EASTMOND

Head of Art Department, Provo University, Provo, Utah

BESS ELEANOR FOSTER

Supervisor of Art, Minneapolis, Minnesota

JANE REHNSTRAND

*Head of Art Department, Wisconsin State Normal School,
Superior, Wisconsin*

CLARA P. REYNOLDS

*Director of Fine and Industrial Arts, Grammar and High
Schools, Seattle, Washington*

AMY RACHEL WHITTIER

*Head Teacher Training Department, Massachusetts
School of Art, Boston, Massachusetts*

NELL ADAMS SMITH

Director of Art, Toledo, Ohio

JESSIE TODD

*Department of Art Education, University of Chicago,
Chicago, Illinois*

BEULA M. WADSWORTH

Stanford University, California

Three Greek Friezes in Tempera

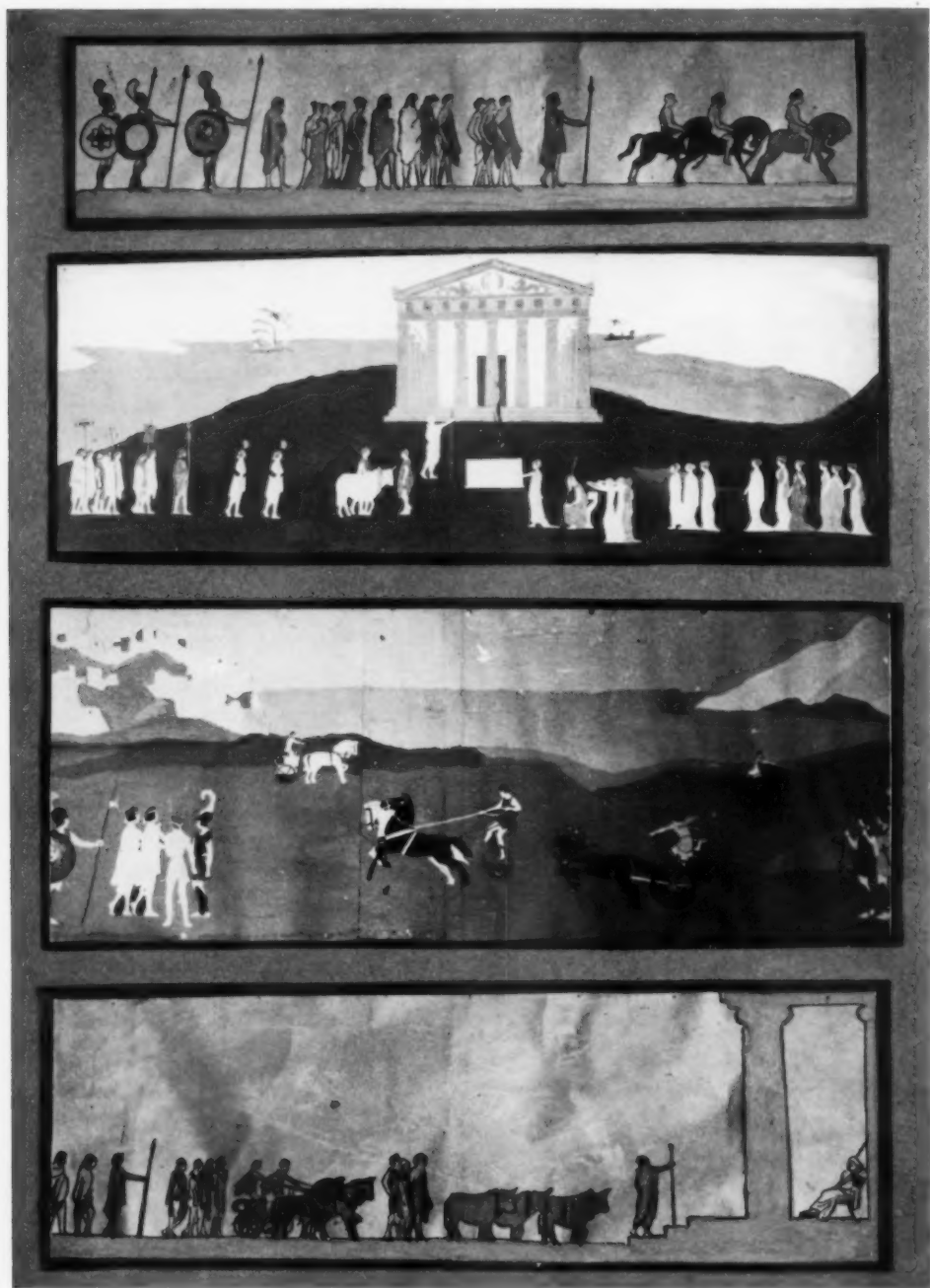
JANET KATHERINE SMITH

Training Department, Western State Teachers College, Kalamazoo, Michigan

IN THE Barstow School in Kansas City the fifth and sixth grades asked to make Greek murals for their grade rooms, after the previous year's sixth and seventh grades had made and presented to the assembly room medieval friezes in tempera. So the sixth grade made a long processional decoration for the back of their room and later in the year they made a panel which was placed in a recitation room. The procession was quite simple and yet very effective. The subject was a temple sacrifice on the occasion of athletic games. There was only the cornice, one early Ionic column and part of another, and three steps, all in flat profile to suggest the temple; on this temple porch was the graceful chair and footstool where sat the officiating priest who was receiving the procession. A marshal with his staff of office climbed the stairs to the temple, and behind him were

heifers and their attendants for the sacrifice. Then came the charioteers, a group of young athletes on foot, followed by a herald and the judges. After them were horsemen, another herald, the parents and friends of the athletes, and a group of soldiers bringing up the rear. The temple was in the creamy golden tone of marble, and the costumes of the people, in soft yet brilliant tones, stood out against the Wedgewood blue of the sky.

The panels they made in the spring represented practice for a chariot race on a plain before a city on the shore of the Aegean sea. Athletes and soldiers in the foreground watched the contesting chariots; toward the back two other chariots came out into position for the next race, while behind it all were the rocky hills and the green-blue water with a brilliant-sailed ship just entering the harbor.



GREEK FRIEZES IN TEMPERA MADE BY THE PUPILS OF THE FIFTH AND SIXTH GRADES OF THE BARSTOW SCHOOL OF KANSAS CITY AS DESCRIBED BY JANET SMITH OF TEACHERS' COLLEGE IN KALAMAZOO, MICHIGAN

The School Arts Magazine, April 1930

Both these friezes were done as group projects; all the pupils worked on the figures, with the best workers chosen to do the most complicated things. After painting the people on heavy drawing paper and cutting them out, they were moved about on the panel until the best effective arrangement of grouping and perspective was found. Then the background was designed and painted to fit—of course, we had a rather clear idea of how they were to be placed before we started. Then after the scenery was painted and the figures pasted firmly in position, the panels were ready to put up into their place in the room.

The panel the fifth grade made was in some ways the best of all, for they are a very talented group and had besides, the benefit of watching the others work. So they attempted a more elaborate theme. They chose a sacrifice also, but it was done so differently from the previous one that the sixth graders did not feel that their work was being duplicated. A great temple to Neptune stood on a hill by the Aegean, and on the grass before it was an altar with the sacred fire flaming high. An old priest seated in his chair supervised the sacrifice which a priestess with three assisting maidens was about to perform. These, with the herald, the heifer and

two attendant youths, were grouped before the temple in the center foreground, while on one side a group of Greek matrons, and opposite them trumpeters and standard-bearers approached. Back of the temple was the "Wine-dark sea," closely hemmed in by precipitous jutting headlands, and two bright ships ran before the wind with swelling sails.

This frieze was made in the same manner as the others had been, but the greater skill of the pupils gave a chance for much more delicate work on the figures. The temple was done entirely by one little girl, with a bit of help from me in the drawing of the pediment group, although she told us just how she wanted to have Neptune seated, with a great shell behind him, and sea horses at each side with their curly tails filling the corners. The youngsters have certainly gained from this work a feeling for color quality, some sense of figure construction, and a knowledge and delight in Greek architecture that was amazing. You would admit that the fifth grade at least had a sympathetic knowledge and first-hand understanding of the problem of pediment design if you could have seen them hanging breathless on the experiments and final solution of the design of our pediment for the temple of Neptune.



The Parthenon, Queen of Athens

The Tenth of a Series of "Art Abroad" Chats with Children

BEULA MARY WADSWORTH

Assistant Editor, The School Arts Magazine

GOOD morning, boys and girls. You have a very charming, bookish nook in your classroom. I like your cozy reading table, painted chairs, and a flower pot or two. I am happy to find numerous, well-worn copies of Greek stories with your bookmarks in them. From your chatter about Prometheus, Vulcan, Theseus, and other storied Greeks, I know that you have had a wonderful time with those ancient tales.

Ted and Janet of our "Art Abroad" stories had loved the adventures of those Greek heroes, too. When it came to pass that they were truly going to Greece they were very happy indeed. It was wonderful to them, for were they not going to ride on the sea where Neptune was king, and see with their very eyes the mountain from which Jupiter had hurled his thunderbolts? Yes, they would gaze upon the cloud-lands over Attica where Athena ruled as queen of the air and goddess of wisdom. Best of all they would visit Athena's marvelous home, the Parthenon.

You will remember that in our last story we left Ted and Janet with Dad and Mother in Paris enjoying beautiful old French tapestries. They were to sail on Tuesday from Marseilles, a southern port of France, for the Mediterranean cruise. Four days of sailing on the sea would bring them to the land of their heart's desire, story land, and land of art of a golden age of long ago.

Those days were days in spring; blue and gold days, the loveliest time of the year to visit tropical shores. The sun shimmered with golden beauty, the sky was bluest of blue. As the poet Longfellow wrote, "These waters, they are blue beyond belief." Our friends were sitting upon the deck one of those fine mornings when Dad spread out upon his knees a map of the Mediterranean Sea.

"Here," said he, "is where our ship passed yesterday between the islands of Corsica and Sardinia. We are now on the route Ulysses took."

"Shall we go by Cyclops' cave?" asked Ted with sudden eagerness, remembering the story of the terrifying, one-eyed, cannibal giant, Polyphemus.

"No," answered Dad, "that is supposed to be on the west coast of Sicily and we are due to pass the eastern side tonight. Look, near the northeast coast of Sicily, here is Volcano Stromboli where Aeolus, the king of the winds, was enthroned according to Homer's 'Odyssey.' You remember about Ulysses and the sack of winds, don't you? Then here on the Italian side of the Straits of Messina is where Scylla, the six-armed monster, lived. The story told how she leaned out of her seaside cave and snatched men up from the boat decks. Across the straits was Charybdis, a sucking whirlpool. This is where the celebrated Ulysses was again a hero for our story books."



a.



b.

FIGURE 1. AN EXTERIOR AND AN INTERIOR VIEW OF THE PARTHENON DESCRIBED IN THE ACCOMPANYING ARTICLE. THE ROSE-IVORY TINTS OF THE COLUMNS IN THE BRILLIANT TROPICAL SUN CONTRASTED AGAINST THE DEEP BLUE CURTAIN OF THE SKY PRESENT A CHARM OF COLOR AND PATTERN NEVER TO BE FORGOTTEN

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FIGURE 2. THE ACROPOLIS RISES FROM THE MIDST OF ATHENS LIKE A THRONE UPON WHICH SITS THE PEERLESS QUEEN OF ARCHITECTURE, THE PARTHENON

That evening, Ted and Janet watched the passing lights of the city of Messina glittering on the shore-line like a necklace of diamonds. They wished that they might have just one look at Scylla at a safe distance.

At last the morning came when the rocky coast of Greece slipped into view through the soft gray of the dawn. There was Piraeus, the port, and a busy harbor it was. What fun and excitement to climb down the unsteady stairway at the side of the ship and be taken to shore in a small boat by one of the clamoring native oarsmen! Then a noisy little railway carried the passengers to Athens.

Athens at last! It seemed to be made up of many square stone and stucco houses with roofs of red tiles. Where was the famous rock, the glorified Acropolis? Unpacking of baggage at the hotel was of small moment to Ted and Janet. They rushed to the front balcony to get the view. Janet was the

first to discover against the sky the radiant throne. Upon it sat the queen of buildings. Dim and beautiful it was, touched by the morning sunshine (Figure 2).

Below the balcony the clattering street noises bid for a share of attention. Such cunning, pathetic, moth-eaten, little donkeys jogged along toward the market. Their loads of baskets laden with fruits or vegetables were bigger than themselves. Two men were unloading jars of spring water, one throwing and the other catching the jars with the greatest ease. Porous, brown jugs they were which cooled the water by evaporation. The jars were beautiful in shape, much like the Greek vases in the museum (Figure 5).

"This is a good example of beauty in everyday life such as marked the Golden Age in Greece long ago," said Mother.

In the middle of the afternoon, Ted and Janet began to believe that the old

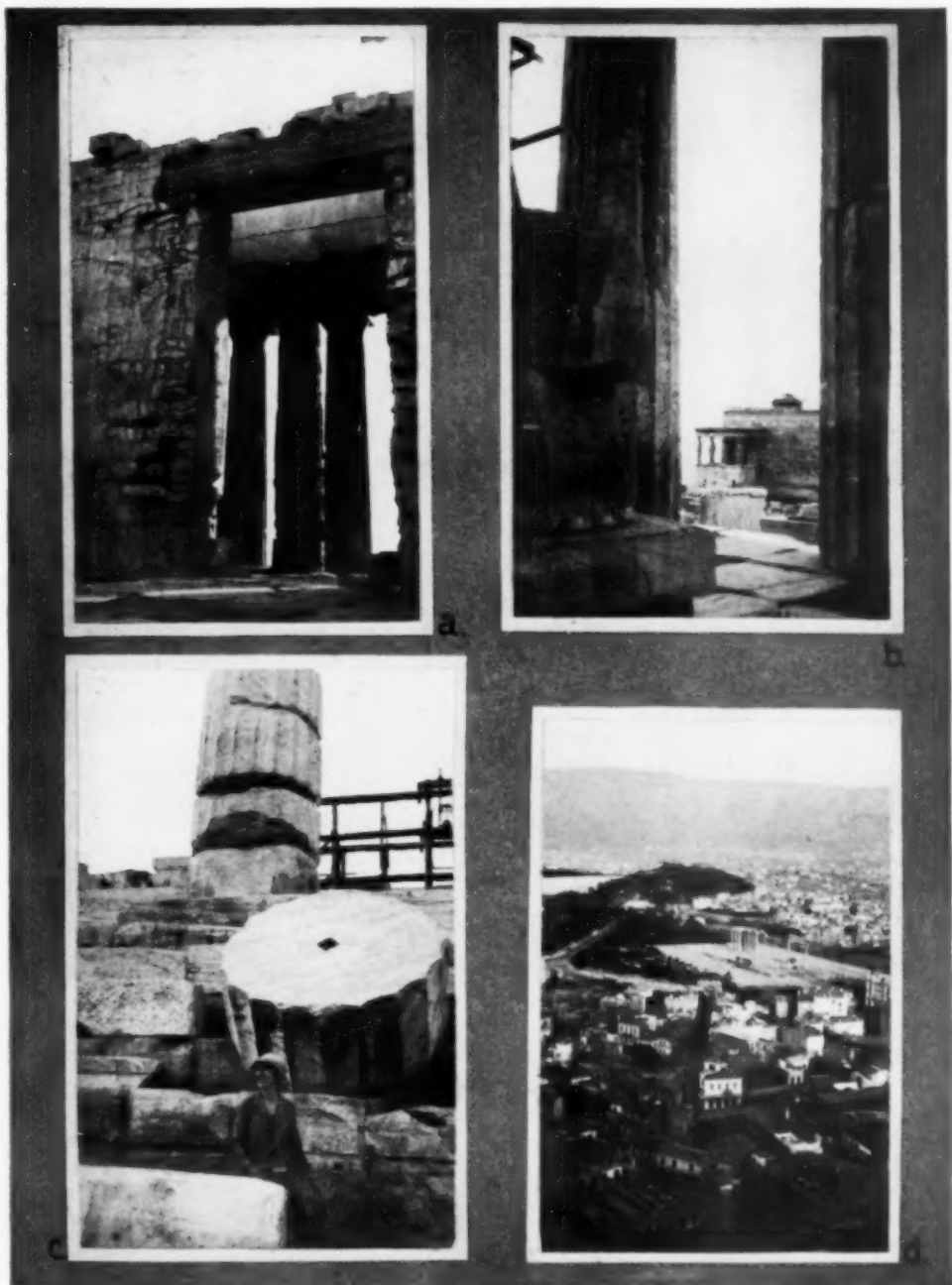
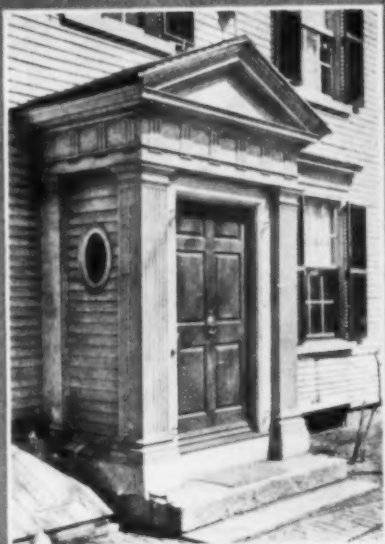


FIGURE 3. THESE PHOTOGRAPHS TAKEN IN ATHENS BY BEULA M. WADSWORTH SHOW SOME UNUSUAL VIEWS AT THE PARTHENON: THE WESTERN DOOR AT SUNSET, THE PORCH OF THE MAIDENS FRAMED BY TWO GREAT PARTHENON COLUMNS, ONE OF THE FALLEN DRUMS SHOWING ITS SIZE AND FLUTINGS, AND A VIEW OF A SECTION OF THE REMARKABLE PANORAMA OF THE CITY AS SEEN FROM THE ACROPOLIS

The School Arts Magazine, April 1930



The Pennsylvania Station · New York City



Entrance of the Pierce-Nichols House · Salem Mass.



The Historic Curtis Residence ·



The Sub Treasury · New York City



FIGURE 4. A PAGE OF AMERICAN BUILDINGS, SOME OF THE DETAILS OF WHICH ILLUSTRATE THE INFLUENCE OF THE PARTHENON AND THE DORIC ORDER. RESEARCH OF THIS KIND FORMS A GOOD PROBLEM TO TIE THE ART AND LITERATURE STUDIES OF ANCIENT GREECE WITH OUR PRESENT-DAY LIFE



Bas relief Demeter Triptolemos & Kore N M Athen

THE FRIEZE OF WATER CARRIERS ON THE PARTHENON AND THE ARCHAIC EXAMPLES BELOW OF GRECIAN FIGURES ARE EXAMPLES OF SCULPTURE THAT SURPASSED IN ARTISTIC VALUE THE LATER PERIODS OF GREEK SCULPTURE, THOUGH THE LATTER WORK HAS BEEN MORE POPULAR WITH THE MIS-INFORMED ART PUBLIC

The School Arts Magazine, April 1930

Greeks must have been giants. The marble steps leading up to the gate of the Acropolis were almost too high for boys and girls or even Dad to climb with ease.

At the right at the top was the beautiful little temple of the Wingless Victory. From its porch could be seen higher up the broken wall that once made the hillside strong against unwanted enemies. And above and beyond that stood the Parthenon in stately splendor against the blue sunlight sky (Figure 1a).

"If we had stood here two hundred forty-three years ago," began Dad, "we could have wept with Athenians. These city streets far below were alive with soldiers from Venice. One of the enemies' shells came this way and crashed into the temple and exploded some powder stored there. You can see where the center of the building is destroyed. There is staging up now where they are trying to put the marble pillars back where they once stood."

"Gee! What a noise it must have made!" exclaimed Ted.

"I wish those horrid soldiers hadn't spoiled the lovely building," said Janet sadly.

"Yes, it is pleasanter to think back twenty-three centuries ago," went on Dad, as they walked through the shadows of the tall pillars of the gate. Marble bits covered the ground leading to the temple steps. "Let's play we are the proud Athenians of that day. We are coming up to see the wonderful Parthenon newly finished as a home for the great goddess, Athena. These columns are pure, polished, ivory-colored marble without a flaw. The triangular gable is filled with perfect sculpture of horses and people, all colored with dark blue, green, yellow, and gold."

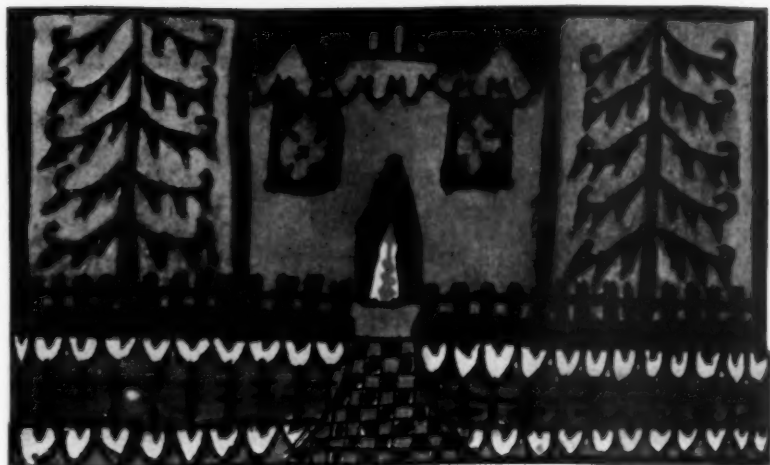
"A great many other people are going up too, to visit Athena. The men and women are dressed in long, loose-fitting drapery. We go with them around to the eastern door. At first the inside seems dark, but now we see that light comes in softly from somewhere above. There stands the great statue of Athena, made by the artist, Phidias. She is seven times as tall as we are. She is made of wood, overlaid with glistening gold for drapery. Her face, hands, and feet are ivory, and her eyes are jewels."

Ted and Janet stood silently upon the temple pavement, their fancies fired by the picture in words that had been painted for them.

"To think that the great artist, Phidias, and Pericles, the ruler of the Golden Age, and Alexander the Great walked on these very flagstones," said Mother, thoughtfully.

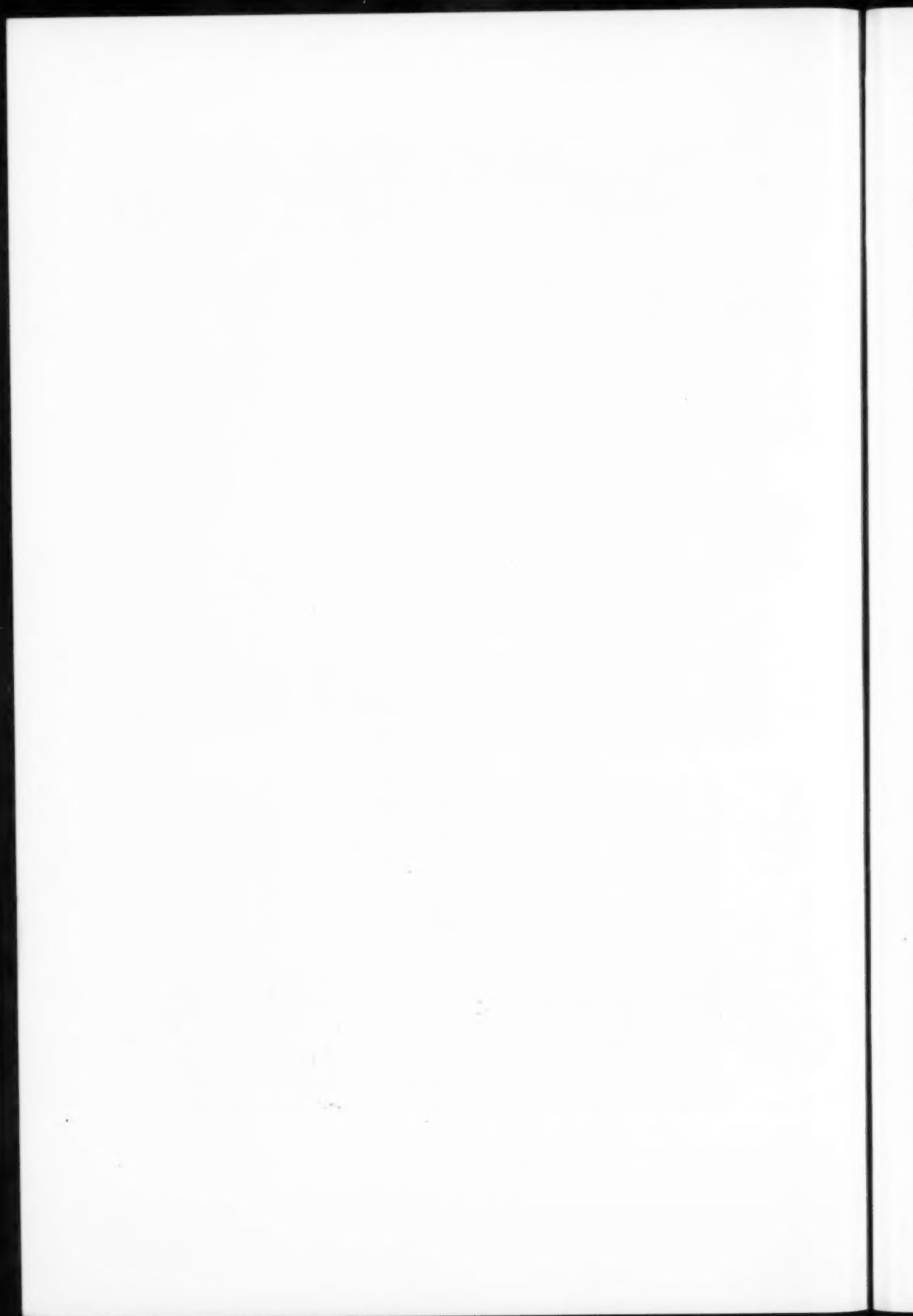
"Oh, look at the porch with statues holding up the roof!" cried Janet. She had discovered the exquisite little Porch of the Maidens framed by two of the Parthenon's giant columns (Figure 3b).

The pavement of the Parthenon was now bathed in a purple shadow cast by the slanting rays of the afternoon sun upon the western front. The shadow began to climb the pillars on the eastern end (Figure 1b). The pillars were not now glistening, pearly columns as of long ago. Twenty-three hundred winters and summers of ruthless time had scarred and worn rough the fine flutings and had turned the color to deep ivory and terra cotta tones, different but still beautiful. The colors glowed rich in the sunshine against the deep blue curtain of the sky. These grew richer red as the sun lowered.



ALL-OVER DESIGN AND A PANEL DECORATION BY PUPILS OF THE OAKLAND, CALIFORNIA, SCHOOLS UNDER THE DIRECTION OF FRANCES EBY. THE DESIGNS ARE HOUSE AND GARDEN MOTIFS

The School Arts Magazine, April 1930



"What wonder-artists those old Greeks were," exclaimed Dad. "How simple and strong that Doric order is!"¹

"What is the Doric order?" inquired Janet.

"An order," explained Dad, "means the style of the column and the capital at the top together with the long horizontal part called the entablature. The Doric style of column has twenty flutes and you see the cushion-like cap which holds up a square slab, much as a hand holds up a book. You will know about the Ionic and Corinthian orders before we leave Athens. Do you see any straight lines, children?" he asked, smiling knowingly at Mother.

"Yes, lots of them, the sides of the columns, and the entablature, and the floor," replied Ted.

"Wrong," said Dad, "Those old artists didn't put a single straight line into the Parthenon." Ted and Janet opened their eyes with surprise. Not a single straight line!

"No, they knew the great beauty of delicate curves. The sides of the columns curve out very slightly, which gives the effect of living columns. The steps billow up ever so little, and the entablature curves too. Those little differences all helped to make the Parthenon the most beautiful building in the world."

"My, but those columns are big," observed Ted.

"Yes," answered Dad. "Let's walk out to the south slope and look at some of the drums which are lying on the ground just where they fell, and we shall see how big they are."

What a great number of marble slabs and broken columns were heaped about!

Here an almost perfect drum was lying on its side. Dad stood close to it to measure its diameter. Dad was nearly six feet tall and so was the drum.

"That must have been one of the drums near the base," he said. "The columns tapered toward the top, you know, to about four feet. Do you see the square hole in the center of each drum (Figure 3c)? The builders put plugs of cypress in to hold the drums together. Then the slaves would turn and grind the drums together until they fitted perfectly without mortar."

From the brow of the hill the city could be seen spreading out in every direction (Figure 3d). The group of columns of the old temple of Zeus stood in lonely dignity in the white square far below (Figure 3d), a straggling few of the army of columns that once honored the great god, Zeus.

As the afternoon grew older the far-away valley became wrapped in soft blue and violet. The sun was sinking deeper into clouds of rose and orange. The age-old columns stood strange and beautiful against the sunset sky. As our friends walked once more across the great pavement toward the western door, the long rays of light came stealing through the rows of columns beyond it, as it must have done for centuries (Figure 3a).

As the sun touched the hills the guard made ready to lock the gates. Ted and Janet, Dad and Mother wanted to stay longer. Looking back they noticed another stage picture. The Parthenon had become a deep rich red, sad, beautiful, heroic, against the silver light of the moonrise. Ted and Janet knew that they would always remember how the

¹For more details, see "Athena's Home," THE SCHOOL ARTS MAGAZINE, November, 1926, page 133.

Parthenon looked that wonderful day.

Yes, boys and girls, builders in our own country caught some of the beauty of the Parthenon, and for many years have used Greek columns and gables for homes and public buildings (Figure 4). You remember pictures of Lincoln's Home in Springfield, the Capitol and Patent Office at Washington, the Bank Exchange in New York, and many state capitol buildings and churches. How many examples can you find in your town? You hadn't thought of it before. You can recall one or two. Now you are eager to find all of the traces of the beauty of old Greek architecture right at hand. You might club together with someone's camera and collect snapshots for a class chart to go with your Greek art and literature studies. Wouldn't it

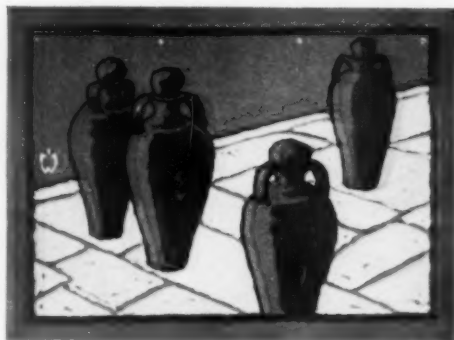


FIGURE 5. SOME OF THE JARS OF SPRING WATER SEEN COMMONLY IN ATHENS TODAY WHICH IN THEIR GRACEFUL OUTLINE REMIND ONE OF THE GREEK VASES OF LONG AGO. THIS IS AN EXAMPLE OF ART IN EVERYDAY LIFE

be fine to make a similar chart of well-known American buildings too? I shall enjoy seeing the results of your research. Goodbye, boys and girls.

Appreciation of Beauty in City Scenes

JESSIE TODD

Department of Art Education, University of Chicago, Chicago, Illinois

THE children in the city see many beautiful sights which they do not appreciate. We can help them to appreciate the sights they see every day. The following is one typical example.

The teacher dictated a picture of Brooklyn Bridge. It was a good decorative picture in two values, medium gray and black. This simple design in medium gray and black made a very impressive city scene. The teacher drew the picture line for line on the board as the children drew it on paper. A piece of medium gray paper was used. In order to finish the picture in two values, India ink was added to the parts to be made black.

The children were asked to look at something on the way home from school, so that they could make a scene from memory the next day. When this was tried, some children were successful, but most of them were not.

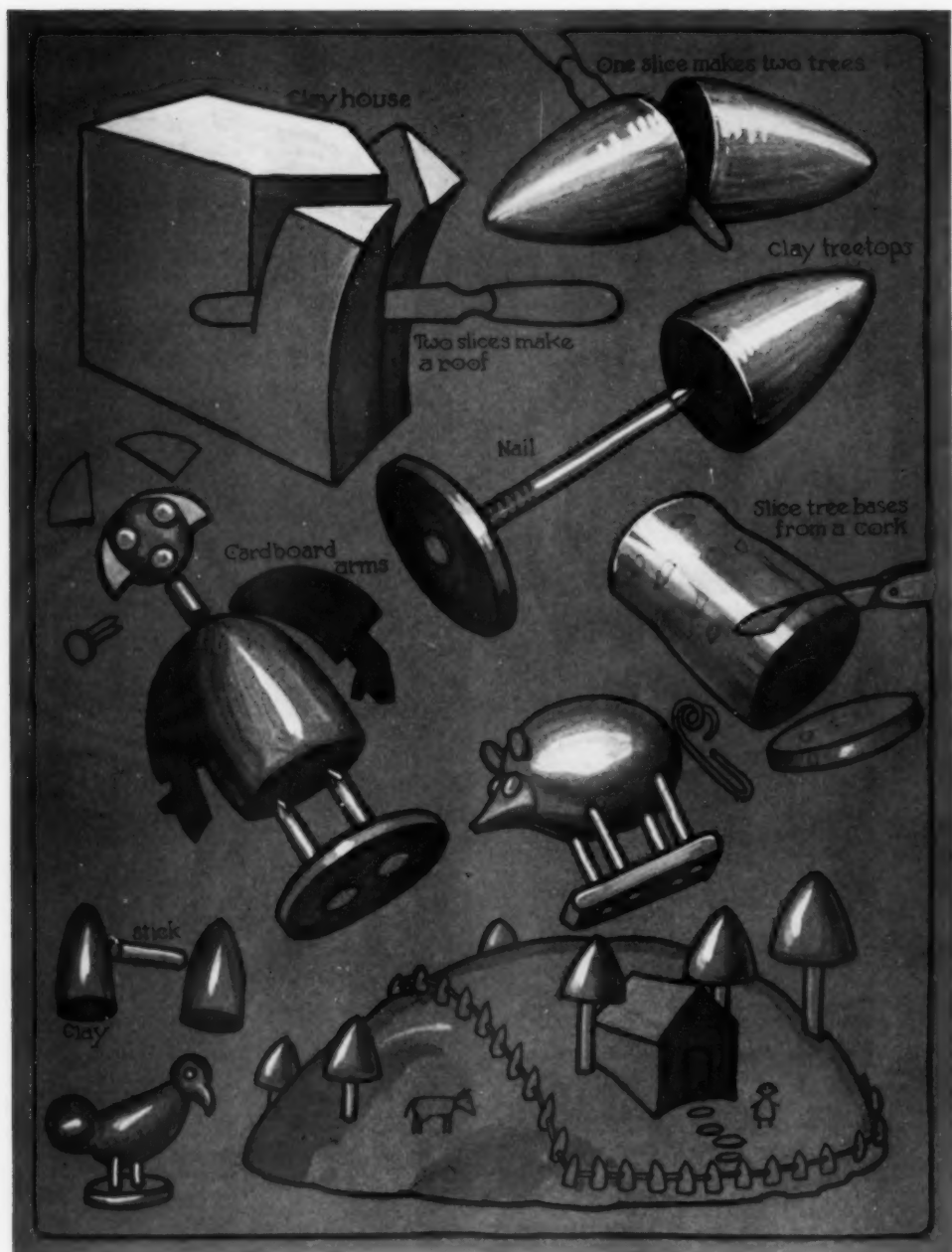
The following day the teacher dictated a scene so common in the city, a high tower reaching up into the sky. The children were asked to look again on their way home from school, trying to remember something they could try the next day.

Even if the results were not very fine, the appreciation of the children was increased for the design of a city scene, and a step was made towards forming in



THE SENSE OF BEAUTY IN HOME, CIVIC PARKS AND BUILDINGS CAN
BE STIMULATED IN GRADE CHILDREN BY THE MAKING OF POSTERS

The School Arts Magazine, April 1930



SIMPLE FIGURES, ANIMALS AND BIRDS, MAY BE MADE FOR CHILDREN TO BUILD FAIRY BOOK VILLAGES AND SCENES. CORK OR CARDBOARD FOR THE BASES. NAILS AND STICKS AND WIRE, CLAY, STRING AND TOOTHPICKS MAY ALL BE USED TO ADVANTAGE

The School Arts Magazine, April 1930



FAIRY TALES, MOTHER GOOSE RHYMES, CHILDREN'S STORIES ARE MORE APPROPRIATELY REPRESENTED BY THESE MAKE-BELIEVE FORMS BY TED SWIFT THAN WHEN ACTUAL FORMS ARE USED

The School Arts Magazine, April 1930

them the habit of observing things for the "look" of them. City children should be trained to look for the beauties

of the scenes around them perhaps more than the children in more rural districts where it is easy to see natural beauties.

A Lesson Plan on Appreciation of Contemporary Architectural Styles for Grades 7 and 8

CAROLINE JENKINS

Head of Art Department, State Normal School, Oneonta, New York

I APPROACH

Discussion with students relative to a local building worthy of the name architecture and differing from the commonplace. Architecture must employ the same basic design principles and fitness to purpose as any expression classified as a fine art. Discuss public styles and domestic styles.

Obtain the following student responses:

1. List the public buildings and homes in locality which might be classified as architectural styles.
2. List travel observations.
3. List photographic observations about the school building.
4. List the styles commonly used for public buildings, for churches and for homes.
5. List needs for an understanding of the historic styles in order to understand and appreciate the contemporary and modern styles.

With this approach, the students should realize the need of an understanding of the historic background in order to appreciate present-day architecture.

Materials

Books, charts, lantern slides, sketches, photographs, etc.

Styles of Teaching

1. Lecture method
2. Reports and discussions on assigned readings
3. Student talks in class using collected supplementary materials
4. Museum trips when possible
5. Student reports on finds in locality and on travel trips.
6. The making of a scrapbook with notes.

The following topics are not to be studied in a detailed scientific way. Appreciation only is emphasized—the realization that architecture is an expression of a civilization in relation to its religion, natural resources, climate, social and political ambitions.

Topics for Sequential Study

Egyptian, historic

Greek, historic. Influence in modern public buildings, Colonial and Georgian homes

Roman and Romanesque, historic. Influence in modern churches, public buildings (armories)

Gothic, historic. Influence in churches, English Gothic homes

Spanish Mission, historic. Influence in modern homes

Recessional. The distinctive new American Style. (The first real American creative art)

II DESCRIPTION OF FIELD WORK

A study of modern-day architecture—its styles, principles, and historic background reduced to elementary, interesting and stimulating terms.

Objectives and Desirable Outcomes

An appreciation of architecture as an essential art expression

An appreciation of architecture as a record of a people's religion, culture, in relation to natural resources, etc.

An appreciation of architecture and its historic background

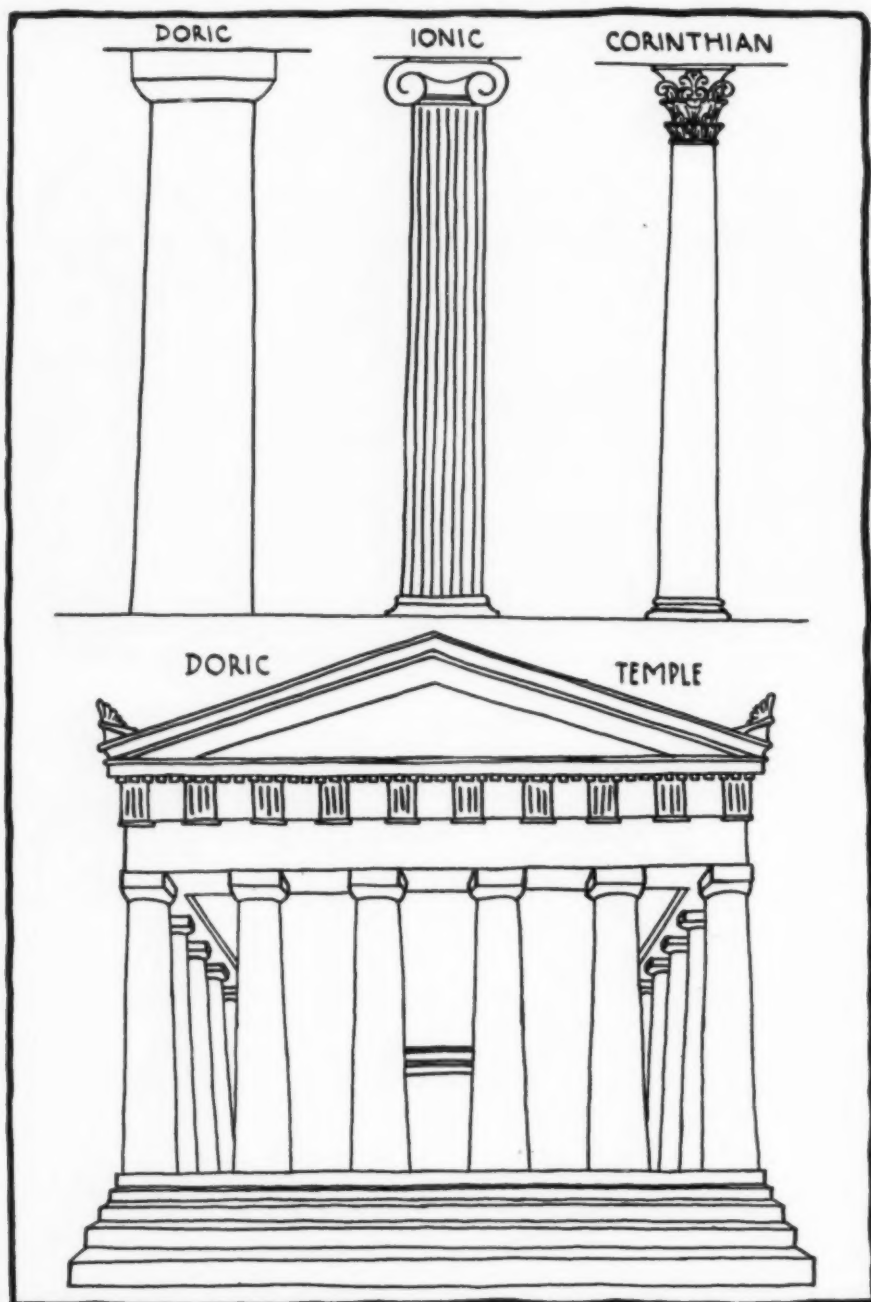
An appreciation of architecture as to its contribution to records of remote civilizations

(Concluded on page ix)



GREEK COSTUME SKETCHES FROM JANET K. SMITH,
WESTERN STATE TEACHERS COLLEGE, KALAMAZOO, MICHIGAN

The School Arts Magazine, April 1930



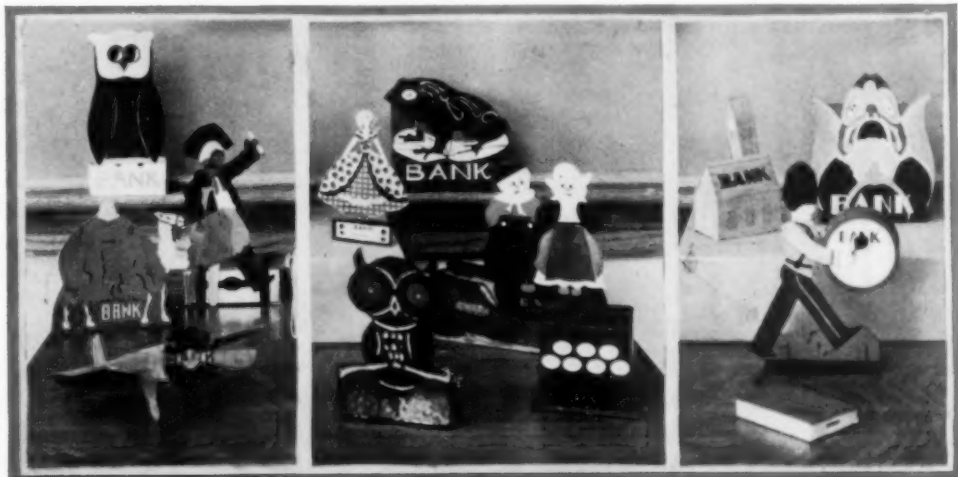
THE THREE GREEK ORDERS OF ARCHITECTURE, ONE OF THE NOTEBOOK PAGES ON ARCHITECTURAL APPRECIATION, FROM JANET K. SMITH, WESTERN STATE TEACHERS COLLEGE, KALAMAZOO, MICHIGAN

The School Arts Magazine, April 1930

Toy Banks

GRACE WETER

Eastern High School, Lansing, Michigan



ARE you looking for an interesting high school problem that will develop originality? Your search may well end with this toy bank problem which was developed in senior high school. The problem was presented to a commercial art class of clever high school students in the following manner.

"One of the banks in our city wishes to give a toy bank to the small children to develop the thrift habit as well as to advertise the bank. It should be attractive to children and inexpensive to manufacture."

Preferences of young children were considered and the relative merits of Mother Goose, animals, mechanical toys, comic subjects, and present-day interests discussed.

Designs were first developed on paper and then worked out in a variety of materials. Boxes, binders' board, wood paper, and the like, were used in the constructions. The designs were then

painted with showcard paint in bright and attractive colors. These colors were eventually toned down slightly by a coat of shellac. No two banks were at all alike and the interest was keen at all times.

The following grading chart was used:

Originality	40
Suitability	20
Design	20
Workmanship	10
Color	10

Total 100%

Each student first graded his own bank with these points in view and then assisted his classmates in selecting and grading the three best banks in the class. It will be noted that originality counted most and workmanship comparatively little. The craftsmanship on every bank was excellent, however, as is always true when students are interested and are really creating.

A Fourth Grade Circus

CLARA BELLE RAREY

Art Teacher, Grant School, Spokane, Washington



THE fascination of circus day with its gaudy and glittering parade and its maze of dusty tents and sideshows has a never-failing appeal to children. And when they themselves make the red and yellow band wagons and animal cages and take part in "the greatest show on earth" as clowns and dancers and bare-back riders, their enthusiasm is absolutely boundless. The 4A grade of Grant School, Spokane, Washington, undertook this project with unusually successful results.

The wagons were made of chalk boxes. The center was sawed out of the lid and across this space sucker sticks were glued. A fancy top and front were sawed from wood and glued or nailed on. The wheels were made of large button moulds. The wagons were painted red and trimmed in yellow.

Some of the animals were carved out of soap and colored with Dennison wax. Other animals were sawed from wood and painted.

The tent was made from a yard of muslin. Draw a large circle, cut out a small section; then cut small scallops around the edge. The center pole is eighteen inches high and the others are nine inches.

The children wrote paragraphs about the particular animal they drew or carved. Small drawings of these animals were made and the animals were dressed up in colored blankets. In the center of the blanket was a large letter. These were then pasted in the upper left hand corner of paragraph, and the letter on the blanket formed the first letter in the paragraph. Covers for the booklets

(Concluded on page ix)

All-over Designs

MISS MARGARET KENNEY, *Art Teacher*—A. G. PELIKAN, *Director of Art*

Milwaukee Public Schools, Milwaukee, Wisconsin

AN advertisement for new spring silks, "The Playground of the World," prompted me to send for samples, hoping to add them to my ever-growing collection of school reference material. To my delight, I received a beautiful collection of silks and in my enthusiasm I showed them to Miss Uehling, our supervisor.

"Oh, why not go ahead with your design work and use these as suggestive material, taking Milwaukee as your topic?" she asked. The problem was "how?" True, the seventh grade had had a start in design, but the problem seemed mountain high.

One morning before school, I put my samples on the desk used for those things I wanted the children to correct or study during the individual help period.

"Say, feel this!"

"Lookit!"

"Here's a swell one!"

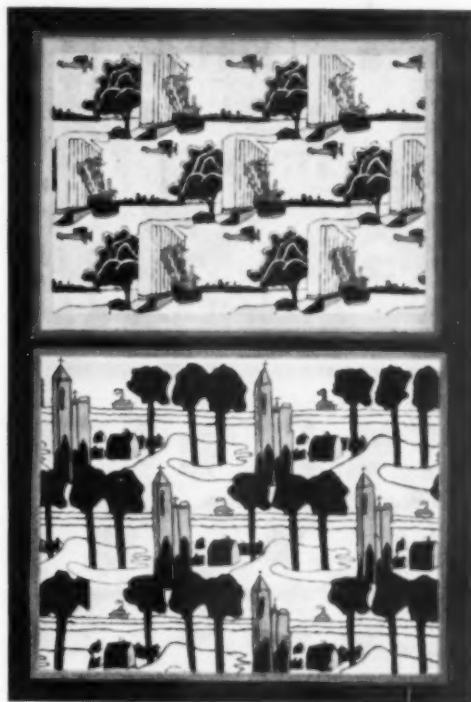
"No, I like this one best!"

These were a few of the comments I heard on returning to the room. My hopes had been fulfilled. They were thrilled at each discovery they made. They loved the colors and the beautiful cloth was examined and handled by boys as well as girls. These children had done some all-over design work earlier in the year, and so they had an appreciation of some of the difficulties. They loved to find the repeat of some part in these new patterns that had come to them.

"Do you think you could make some like 'em," one girl asked the "artist" of the class. Here was my chance. I passed out the descriptive literature which accompanied the samples.

"The pictures are just like those in our geographies, and here they are in the design," they exclaimed.

Out came the geographies. We decided to limit ourselves to the Wisconsin section of our books. We looked at the pictures and read the paragraphs, making lists of things we thought we could



NO. 1. ALL-OVER PATTERN DEVELOPED FROM POSTCARD AND GEOGRAPHY PICTURES

use in a design. Then some child remembered he had postcards at home if he could have time to bring them to school.

When drawing time came the next day most of the children had collections of pictures they wanted to use. We drew, copying from our cards and geographies (No. 1). Success did not seem very near. Some wanted "The Dells," which they had never seen, because they had a picture of them. The drawing did not look right. The youngster was dissatisfied. The few drawings that looked like something were posted. We tried again. The results were far from satisfactory. I felt interest slipping.

"How would you like to get your picture from the window?" I asked. We tried it. It worked. Interest returned and later, when asked which step of the work they liked the best, more than fifty per cent of the class replied "Drawing from the windows." One boy said that it gave him "a chance to draw something which was real." We worked from all the windows on all sides of the second and third floors of the building. This gave a chance to get the old residence section, the factory district, the downtown skyline, the lake, pier, lighthouse, elevators and boats. As we are near Maitland Field, aeroplanes are seen every day, and most of the boys put in a plane with all the details. Again the best drawings were posted.

The second day of sketching, I heard "I can't get this chimney to set on so that it looks right." Here we took time out from sketching to develop angular perspective. This was done as quickly as possible, using large size manila paper and rulers, so the children could

get things fairly accurate, see where they had been wrong in the sketch work, and get back to sketching for a third time. The few needing parallel perspective were given group instruction. Soon practically all had several usable sketches.

As these children had a knowledge of the term "unit of design," the next step was easy. Going back to the samples and literature, we read the story told in the design. As the literature was written in a flowery, descriptive way, it fired the imagination of these children who are of stolid, southern European families. We wove romance about our sketches, talking about the "little churches guarding homes and people against evil." Then we built our unit, remembering that the unit was to tell a story. In fact, the test given to the unit that was beyond the teacher was "tell me your story." Each child made several units, later choosing his favorite. This was then repeated on paper that the child had ruled according to the size of his own design. Variety was developed by placing the unit in different positions. Again the knowledge gained from the more simple design work was put into use. Some of the earlier designs, as well as the "Playgrounds of the World" samples had been mounted and were posted throughout these lessons to be used as reference material.

The joining of the units was not difficult, as the class had had "pulling together" in their earlier work. However, it is always an interesting lesson, for as a new pupil expressed it "It is fun to see little pictures look like a design."

The design was next worked out in black and white, starting with outlines,

(Continued on page x)



THREE SANDTABLE SCENES OF HOME AND TOWN ARRANGEMENTS FOR PRIMARY GRADES BY AGATHA A. BLONDIN, BURLINGTON, VERMONT. THE SANDTABLE IDEA MAY WELL BE USED EVEN IN ADVANCED GRADES FOR DEMONSTRATING CIVIC PLANNING OR GARDEN PLOTTING FOR CITY OR HOME PURPOSES

The School Arts Magazine, April 1930

Let's Illustrate

LAURA A. HOLDERNESS

Wenonah School, Birmingham, Alabama

CHILDREN like to illustrate. Narrative poems lend themselves very nicely to this kind of work. Recently we tried the plan of teaching many narrative poems to develop an appreciation of poetry in the sixth grade. After each poem had been taught we asked each child to choose the picture he liked best in the poem for his illustration. It has created such an interest in poetry that they ask, "What poem are we going to study next?"

The Pied Piper was the poem that the class as a whole seemed to enjoy most. In fact, the illustrations were so original and so clever that many children upon seeing them would ask to be told the story.

The poem was taught as any appreciation lesson in poetry should be taught. During the summary the class was asked to make a list of the pictures in the poem. One child stepped to the board and wrote the suggestions given by the pupils. After the class had seemingly exhausted itself in finding suggestive pictures in "The Pied Piper" we had an informal class discussion under the guidance of the teacher to decide which pictures were best to illustrate. When we had eliminated the least desirable we went over the revised list to see if these pictures really would tell the story. There were very few changes made. In nearly every case we noticed the child chose the illustration he had suggested. The class ended with the suggestion from the teacher that each child come pre-

pared the next day with his picture clearly developed in his own mind as to the relation of objects and colors desired. It was further suggested that they make a diligent search for pictures of rats, mountains, and any objects or characters which they thought would help while we cut. These then would be placed on the blackboard ledge the next day.

When the class assembled next day they found a piece of dark brown mounting paper 9 inches by 12 inches, a pair of scissors, and a bit of paste on each desk. The children came up, one at a time, and chose from the teacher's desk squares of colored paper 8 inches by 8 inches for the background of their picture; as well as squares of paper out of which to make their objects. Then the cutting began.

The teacher carefully watched, only suggesting when she found it quite necessary. At times the children would quietly step to the blackboard to look at the objects they were going to cut. In a short time their efforts were rewarded.

When the cutting was done, each child carefully placed his "cut-out" the way he thought it should be mounted. If the teacher gave her consent, he pasted. At the end of the period an admiring class saw on the mounting board their story of "The Pied Piper" in pictures.

During the penmanship period they wrote the part of the poem that explained their pictures in the words of the poet. Through the simple art of paper cutting we have made a poem live.

An Indirect Method of Teaching Color

ROSAMOND H. HOPPER

Orange, New Jersey

SIMPLE devices not only help to solve the problem of classroom management, but often are valuable in teaching pupils. Through experience, the child becomes familiar with color in hue, value and intensity.

A very helpful device in my art classes is a so-called Color Box. An uncovered wooden box, approximately the size of a cigar box, can be used. One of my pupils donated a box about 7 inches by 10 inches by 4 inches. As we had used green for the dominant color in our room decoration, one of the children painted the box green. The large size report card cover fitted easily in this box, being placed in a vertical position, open side up.

One of each colored paper was pasted on the outside of upper part of card cover or envelope. These papers can be any convenient size. We cut the oblongs 2 inches by 4½ inches. These were arranged in order of neutrals, primaries, binaries, intermediates and grayed colors. Then to ensure the right color, each envelope was carefully numbered with India ink in upper right hand corner. This is the order used for primary grades:

- | | | |
|----------|-----------|-------|
| 1. Black | 4. Tint | } Red |
| 2. Gray | 5. Normal | |
| 3. White | 6. Shade | |

- | | | |
|------------|----------|-------------------|
| 7. Tint | } Yellow | 22. Yellow Orange |
| 8. Normal | | 23. Red Orange |
| 9. Shade | | 24. Yellow Green |
| 10. Tint | } Blue | 25. Blue Green |
| 11. Normal | | 26. Red Violet |
| 12. Shade | | 27. Blue Violet |
| 13. Tint | } Green | 28. Yellow |
| 14. Normal | | 29. Red |
| 15. Shade | | 30. Blue |
| 16. Tint | } Orange | 31. Orange |
| 17. Normal | | 32. Green |
| 18. Shade | | 33. Violet |
| 19. Tint | } Violet | |
| 20. Normal | | |
| 21. Shade | | |

This order I especially recommend for primary grades, so that the children will learn the six spectrum colors in full intensity and different value before intermediate and grayed tones are learned.

All small pieces of colored papers are kept in these envelopes and the box is always accessible to all pupils. Through actual experience, the children learn to differentiate hue, value and intensity.

In grammar grades, I suggest arranging colors as placed in a color wheel as Yellow, Yellow-Green, Green, Grayed-Green, Blue, Blue-Green, etc.

We find this plan to be both economical and convenient. Paper is saved that otherwise would be difficult to keep orderly; the teacher is saved the effort of cutting and getting papers for children; and the children learn color through experience.





CUT-PAPER FIGURES OF COSTUMES AND FIGURES OF PEOPLE OF OTHER COUNTRIES IS A PROJECT ADAPTABLE TO STUDENTS OF ALL SCHOOL GRADES AND CAN BE USED ON POSTERS, BOOKLETS, SCHOOL-ROOM FRIEZES AND MANY OTHER WAYS. THE ABOVE ILLUSTRATION IS A CUT-PAPER POSTER OF A GRECIAN SHEPHERD

The School Arts Magazine, April 1930

A Lesson Plan on Appreciation of Contemporary Architectural Styles for Grades 7 and 8

(Continued from page 502)

An appreciation of architecture as one of the fine things of life

A desire to know more about this art expression

An appreciation of one's local environment with a desire to improve it

Styles of Teaching

With a broad and appreciative knowledge of the subject

Informal talks

Use of lantern slides and pictures

Use of blackboard sketches

Use of books and charts

Search for readings in books, magazines and newspapers

Search for illustrative materials

Class and assembly talks using illustrations

Classify local finds and make up an independent file for room equipment

Further activities based on suggestions and responses.

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University Prints

Perry Pictures

Collected Supplementary Material

A Fourth Grade Circus

(Continued from page 506)

were made by cutting a large silhouette of the same animal and making the blanket of colored paper.

Bring the Pleasures of Outdoors Indoors

Springtime is here. Buds are appearing . . . the trees are wearing fuzzy leaflets . . . strange birds are winging their way northward and building nests in familiar trees. And children are beginning to ask questions about it all.

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The parents were invited and the children gave a parade. In the parade were band boys, Queen of the Circus, elephants, clowns, bear, bull, dwarf, Siamese Twins, Indians and a fancy dancer. One child read Riley's "The Circus Day Parade"; another read "The Clown"; the Indians, the clowns and the fancy dancer gave dances for the program. After the circus the class held a very successful candy sale.

All-over Designs

(Continued from page 508)

and then finding shapes interesting enough to be made important and following the rule "the pattern must hold together." Accenting helped to accomplish this last step. Most of the class understood the difference between outlining and accenting, because of improving some crayon designs used on their Christmas problems. Those who had joined the class since then were given instruction. This step of the work was slow, but each child pinned his work where he could study it and judge what he needed to do. Interest and enthusiasm were greatly helped by the principal and teachers and other grades coming in and commenting on the work. This outside interest sharpened the desire in each child to get his work to a point where someone would admire it.

Painting provided the thrill of the whole problem. It was the first time we used showcard colors in more than a year. Only the primary colors and white were available. Each child chose his initial color from six mixed by the teacher, but was encouraged to ask for a lighter tint if he wished. His second color was picked by the contrast rule, using a wheel. Then we talked about analogous colors, and in this last named step the child mixed his own paint from the jars containing the six original colors and white, changing it as he wished. As the amount mixed in this last step

was small, the chance for waste was less than it would have been if each had mixed his own initial color using the primaries which are so concentrated. The children were delighted with the painting. As Stephanie said, "It is fun to pick the colors."

With the children calling the sample designs by their trade names, we naturally began to label the outstanding ones in conversation. This led to an English lesson where each child named his design. To get imagination to run wild is rather hard for these children, whose home training is rather to suppress emotion, but that day it was different. We had "Milwaukee, the City Playground." (The morning paper had carried news of the President's visit.)

Then to finish things in a truly professional fashion, we prepared descriptive literature. Stealing the style, but using her dictionary for synonyms, Nellie wrote:

"The inspiring city, which marks the site of the ancient home of Indians, with its tall skyscrapers, busy factories, beautiful trees, blue-green water and cozy homes for home-loving people, is plainly seen in Modern Wigwams."

BOOKS AND PUBLICATIONS RECEIVED

ANATOMICAL DIAGRAMS for the use of art students. James M. Dunlop, A. R. C. A. The Macmillan Co., New York City. Price, \$3.25.

PORTFOLIO OF REPRODUCTIONS, with colored crayons. Koh-I-Noor Pencil Co., New York City.

DRAWING IN LEAD PENCIL, by Frank M. Rines. Bridgman Publishers, Pelham, N. Y. Price, \$2.50.

CREATIVE DRAMA IN THE LOWER SCHOOL, by Corinne Brown. D. Appleton & Co., New York City. Price, \$2.00.

SUPPLEMENT TO PAINTINGS OF MANY LANDS AND AGES. Edited by Francis H. Robertson. Art Extension Press, Westport, Conn.

DRAWINGS AND PAINTINGS, by Joan Manning-Sanders. William Edwin Rudge, New York City. Price, \$9.00.

MODERN ALPHABETS, by Melbert B. Cary, Jr. Bridgman Publishers, Pelham, N. Y. Price, \$1.00.

FIGURE COMPOSITION, by Paul G. Braun. Bridgman Publishers, Pelham, N. Y. Price, \$2.50.

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Art as a Profession

ART, AS A PROFESSION OR CAREER, offers wider opportunities for interesting and lucrative employment than is generally realized. It has long been the aim of art schools to train painters and sculptors, but times have changed. The American public is now appreciative of art in other fields in which the art trained may find employment. Art schools, while not neglecting the training of the professional artist, must now also train students for this wider field. Many openings for employment occur in manufacture and commerce, where, but a few years ago, an art training had no place. Among these may be mentioned: The designer for industry, as everything manufactured is designed in advance and manufacturers are giving more thought to the beauty of their products. The commercial or advertising designer has a field in which there is endless opportunity, for advertising is now depending largely upon its art-appeal to attract attention, proved by the advertising pages of all periodicals; the illustrator for the pages of periodicals; the designers of covers changed with every issue; the posters advertising every conceivable commodity, and furthering the interests of every conceivable cause; membership on the sales staffs of department stores and specialty shops, where a knowledge of art is necessary in dealing with educated customers—all require a thorough art education.

This list should be continued to include: Fashion designers for men's and women's clothing and their illustration in circulars, periodicals and newspapers. Window dressers and those who display stocks, calling for an application of all that can be learned in any art school. Newspaper workers, including the cartoonist. Draftsmen in architects' offices who render perspectives, design interior and exterior ornament, furniture, and special fixtures. Etchers, lithographers, and persons engaged in all reproductive processes in art. The craft worker in weaving, jewelry, ceramics, etc., successful only if trained in art. The dressmaker, whose work rises above the mere construction of a garment. The interior decorator, whether advisor, designer, or producer. All these and many other professions call for the knowledge and skill of the art trained.

It is becoming recognized that in providing general culture a course of art study is to be preferred to the courses offered by many colleges and universities in history, the languages, etc.

To a certain extent a student may prepare himself for any one of the above lines of endeavor, and others that might be mentioned, but to achieve the greatest success, financial and otherwise, he must have the all-around art education to be obtained in an art school alive to the needs of the times.—*From circular published by The School of Industrial Arts, Trenton, N. J.*

Please mention THE SCHOOL ARTS MAGAZINE when writing to advertisers

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IN THIS ISSUE

AMONG THE ADVERTISEMENTS in this April number are the forerunners of summer schools of art and industry; publishers' announcements of new books on art education; drawing and painting materials of every kind and description; equipment and tools for manual arts departments; materials for handicrafts; casts and statuary; pictures and prints for individual study and decorative purposes; stereopticons; teachers' agencies; European tours, hotels.

More than eighty advertisers have taken space in this April issue—the largest number in any one issue on record. It is doubtful if any need of the readers of THE SCHOOL ARTS MAGAZINE cannot be supplied by the well-known and reliable advertisers in this magazine.

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A LAST WORD about the two great conventions scheduled for April and May: Eastern Arts Association meets in Boston, Hotel Statler, April 23 to 26. Complete programs will be mailed to all members before the meeting. It is expected that this convention will eclipse in several ways any of the twenty annual meetings which have preceded it. Be on hand Wednesday evening, April 23, at 8.00 o'clock for the opening meeting.

Western Arts Association meets in Minneapolis, May 6 to 9, headquarters in Leamington Hotel. Convention will open at 9.00 a. m., Tuesday, May 6. From that hour until the close of the convention on Friday, there will be something doing every hour of the day and evening. Here again it is predicted that all previous meetings will be eclipsed in value and interest.



THE DIVISION OF ART EDUCATION of the Baltimore Public Schools has issued in mimeographed form a Tentative Outline for the Art Course of study for Senior High Schools. This outline is in the nature of a syllabus and includes a description of the plan of organization of the work, a statement of aims and objectives, and outlines for the tenth year required course in Principles and Practice of Design, together with outlines for the elective and major courses in the eleventh and twelfth years. There are also sections dealing with physical accommodations, extra-mural instruction, museum visitation, and a bibliography. A limited number of copies of this publication will be sent to those requesting it and who are willing to pay the postage which amounts to eight cents. Address the Director of Art Education, Baltimore Department of Education, Carrollton and Lafayette Avenues, Baltimore, Maryland.

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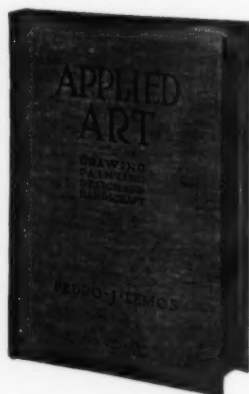
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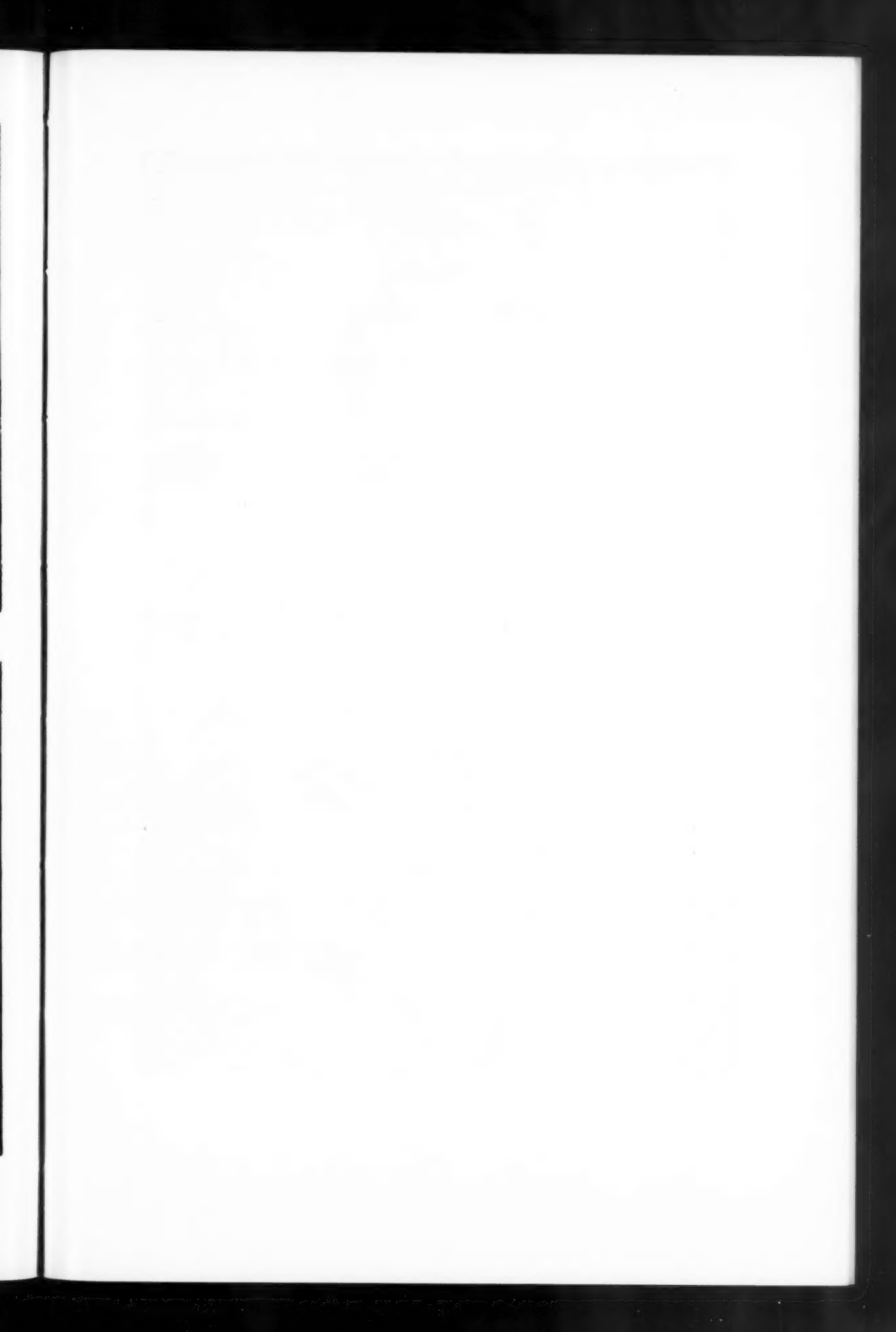
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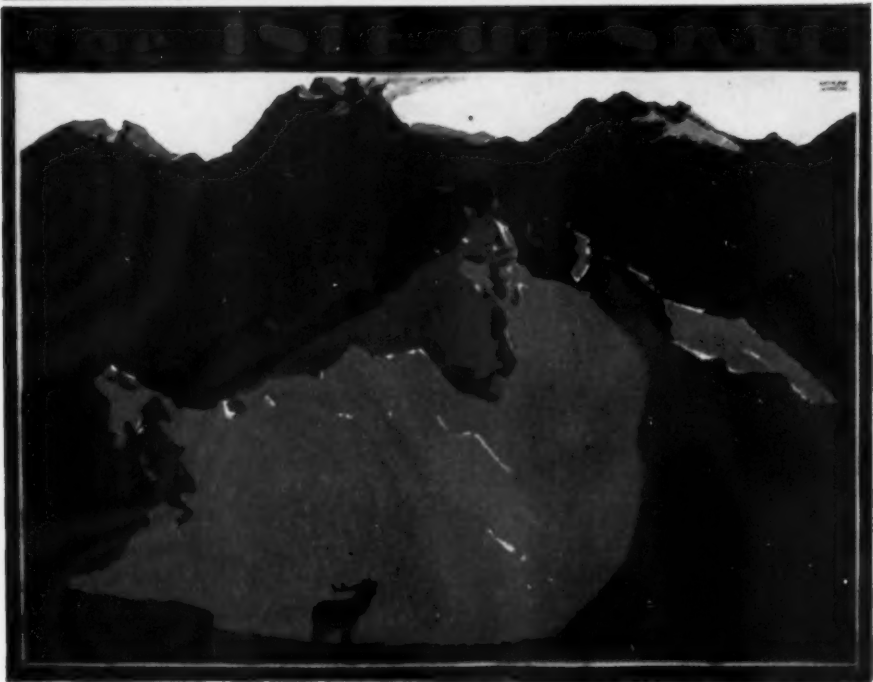
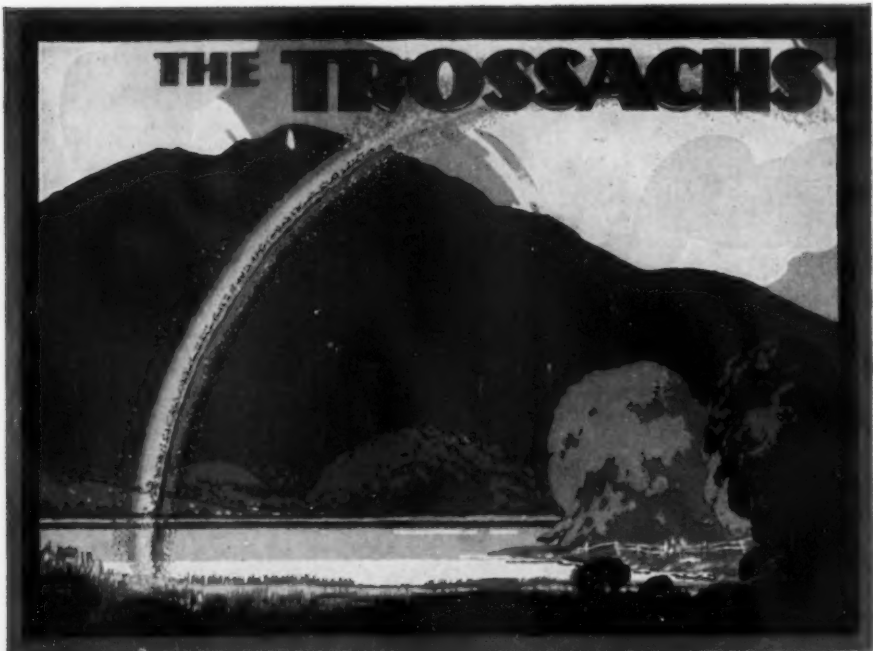
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